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The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for those interested in the scholarly study of Chinese music, broadly defined. Catering mainly though not exclusively to those living in North America, ACMR holds annual meetings in the Fall, in conjunction with the annual meetings of the Society of Ethnomusicology.

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ACMR REPORTS

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Association for Chinese Music Research

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Editor: Joseph S. C. Lam
Associate Editor: Helen Rees
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From the Editor

With pleasure I offer to you Vol. 12 of the *ACMR Reports*, a collection of four articles/field reports, five book reviews, three viewpoint statements, two reports of current academic conferences, and one current bibliography. This brocade of Chinese music scholarship is, of course, the product of our contributors, reviewers, and editorial team (Helen Rees, Sue Tuohy, and Larry Witzleben), to whom I extend my deepest gratitude. I welcome comments from all ACMR members and readers. Only with your input can our yearbook improve, and grow into a significant and transnational site of Chinese music scholarship.

The four articles/reports in this issue do not have a common theme, but as a whole, they underscore the multi-faceted and transnational nature of Chinese music and its scholarship. If Eric Lai's discussion of *new Chinese music* echoes many musicological studies of master composers, their creativity, and artistic legacies, his views on musical change and continuity are germane to a broad understanding of Chinese music. It is a telling sign that all three composers discussed in Lai's article now live in the United States. Chinese music, traditional and/or contemporary, is no longer limited within the geographical site of China. And by the same token, music in China does not mean only *xiju*, Jiangnan shizhu, *shan'ge* or other established genres of Chinese music. As shown by Oliver Chou's account, Western symphonic music is also an integral part of the 20th century Chinese soundscape, and Chinese musicians of Western art music play political and cultural roles. This is why the life stories of Maestro Li and other musicians need to be told and their lessons remembered.

This is also why we need to know the stories of Chinese/Chinese American music and musicians in the San Francisco Bay Area. Valerie Samson is to be commended for delivering a personal, panoramic, and current report. By providing us with rich ethnographic data, she highlights many fundamental issues of Chinese music: for example, how and why one distinguishes Chinese music from non-Chinese ones. And by offering her personal views, Valerie challenges ACMR members to confront ethnicity, society, and other complex issues in Chinese music. Han Kuo-huang echoes Samson's call to examine local and regional genres/phenomenon of Chinese music. With historical and ethnographic data and references to Chinese music scholarship, theories, and terminology, Han shows a myriad of particularities that one can learn about specific genres of Chinese music of particular locales.

Recently the ancient Jiahu flutes made news in the West, evoked diverse responses from ACMR members, and exposed conflicts in Chinese and non-Chinese handling of Chinese music knowledge. The Viewpoint section offers three statements directly and indirectly related to the debate: Su Zheng and Wei Li offer contrasting views, while Bell Yung offers his experiences and insight to contextualize and compare differences between Chinese music scholars and studies in China and abroad. Together with the five book reviews, the aforementioned articles/reports and viewpoints will, I am sure, provide materials and inspirations for further studies of Chinese music. And I look forward to publishing some of them in vol. 13 of the *ACMR Reports*, the first issue of the new millennium.

Dr. Laurence Picken, a pioneer in Chinese music studies in the West, celebrated his 90th birthday in July 1999. ACMR congratulates him by publishing a bibliographical update and a recent photo of his.

Joseph S. C. Lam
University of Michigan

From the Review Editor

I am honored and excited to have been asked to serve as the first Review Editor for the *ACMR Reports*. Thanks to the efficient work of the reviewers, the cooperation of the authors and publishers, and the wonders of e-mail, we were able to include 5 substantial reviews this year, despite the fact that work on the review section only began to take shape in the spring of 1999.

Reviews already scheduled for the 2000 issue include Barbara Mittler's *Dangerous Tunes* (reviewed by Su Zheng), and a review of *qin* cds by Yi-Ping Huang. With luck, we will also have new books by Helen Rees and Su Zheng.

The review section will include books, audio recordings, and video recordings. If you are the author of a book or the editor of a cd or video which you think is of interest to the readers of the journal, please contact either me or the journal editor, Joseph Lam. Given the fact that Joseph is in Ann Arbor, I am in Hong Kong, and prospective reviewers are scattered around the world, the ideal arrangement is to have books sent directly from the publisher or author to the reviewer, in order to avoid multiple international mailings.

Please do not send unsolicited reviews to the journal. However, if there is a book or recording of merit that you are interested in reviewing, by all means let me know.

For materials published in China, I anticipate that it will be quite difficult to get review copies, so I will rely on all of you to suggest books or recordings which you have or have access to that you think should be reviewed.

I would also like to encourage proposals for review essays. For example, the 8-10 cd sets from Zhongguo changpian (China Records) for various Chinese instruments (I know of sets for *qin*, *zheng*, *erhu*, *pipa*, *dizi*, Cantonese music, and music of the minority peoples); the many Hugo Records cds of *qin*, *zheng*, and Modern Chinese Orchestra; the ROI box sets of Liu Tianhua, Wei Zhongle, and others; and the JVC video anthology of music and dance of the Chinese minority peoples are all things that should be reviewed in our journal. There are

many other possibilities for discussing recent recordings from a particular genre or record company in a review essay.

Finally, I would also like to include reviews of books which are not specifically about Chinese music, but which are in some way relevant or useful, either in content or methodology, to those interested in Chinese music. Again, I will need your suggestions in this regard.

I hope you are all pleased with this first batch of reviews, and I look forward to hearing from you all about how this review section can better serve the needs and interests of the ACMR readership.

J. Lawrence Witzleben
Chinese University of Hong Kong

Old Wine in New Bottles: The Use of Traditional Material in New Chinese Music¹

Eric Lai

Introduction

In ethnomusicological studies, among other disciplines, tradition has always been viewed as a dynamic process, which is partly effected by the ongoing transformations of musical material during the course of its transmission. The idea of the evolution of a musical tradition resulting from conflicts between stability and change has spawned a number of studies in ethnomusicology. Bruno Nettl, for example, has discussed musical stability and music's tendency to change in the history of musical culture, and has classified four types of transmission of a musical composition in the comparative study of repertoires (1982). With a different approach, by drawing ideas from John Blacking, Bruno Nettl, and Alan Merriam, Marcia Herndon has arrived at a system of determining musical potential in the evaluation of musical change through qualitative analysis of various music-related parameters such as cognition, patterned sound, context/performance, and time/motion (1987). Whether the changes that take place in a musical work are caused by adaptation for survival, social influence, or individual creativity, they provide clues to our understanding of the aesthetic bases that lie behind such changes.

Within the conceptual framework of musical change resulting from transformations of musical material, the inclusion of preexisting melodies in music of contemporary Chinese composers provides an interesting case for the study of musical tradition. For example, with the treatment of traditional elements in a new musical context, a composer can establish a link with his musical past as well as define his role in the continuation of the tradition.² This paper therefore examines the use of preexisting material in selected works of three living composers to understand their compositional philosophies and how they apply to these works. Within a larger context, I also investigate the composers' roles in the continuation of their musico-cultural heritage, and how that heritage is preserved and renewed through their music.

To contextualize the goals and limitations of this paper, some clarification of terminology and research methods need to be made first. The *new Chinese music* in my title refers to the music of a group of Chinese composers, most of whom had their initial musical training in their native lands of Mainland China, Taiwan, or Hong Kong before they embarked on further studies in a Western country such as the United States, France, or Germany. The music of these composers is characterized by their unique ways of integrating traditional Chinese musical materials and Western avant-garde techniques, resulting in a repertory that has had significant impacts in the world of art music. The three composers who have been chosen for this study are Chen Yi, Chou Wen-chung, and Bright Sheng; born in Mainland China, they were educated in both their native country and the United States, and have established themselves as today's leading composers.

The cultural identity of new Chinese music can be interpreted with a number of ethnomusicological and musicological paradigms. For example, in dealing with the nature of the "Chinese composer," Barbara Mittler has identified three groups of individuals based on nationality, ethnicity, and cultural orientation—*Zhongguo zuoqujia* (composer from China), *huaren zuoqujia* (composer of Chinese descent), and *Zhongguo wenhua zuoqujia* (composer of Chinese culture) (1997: 9). The music itself raises many issues, such as whether new Chinese music belongs to the canon of traditional Chinese music, and how degrees of Chineseness in new Chinese music can be discussed.³ Rather than speculating on these topics with an outsider's observation, I would like to investigate the composers' own views of Chinese musical tradition in relation to their own composition. Therefore, this study will rely upon information obtained from personal interviews with the composers, musical analyses, and secondary literature that examines the composers' aesthetics and techniques.⁴ I will relate my findings to pertinent ethnomusicological views at the end of this essay.

The three composers discussed in this study have all undergone different stages in their compositional development, and each of their works could be treated as the result of an attempt to tackle a compositional problem or some larger theoretical or cultural issue that was of concern to the composer at the time of his/her writing. Therefore, the analyses in this study will only reveal a partial understanding of the composers' treatment of Chinese materials. Moreover, I do not attempt to use my findings to generalize about the whole repertory of new Chinese music; each composer has his or her unique ways of expressing the

Chinese heritage, even though their aesthetics share common threads. I intend this study to be a point of departure for further inquiries into the use of traditional Chinese music materials in new Chinese music, a topic that certainly deserves more attention in music scholarship.

Chou Wen-chung

For Chou Wen-chung (b. 1923), one major goal is to understand what music means and how it relates to one's people. This suggests a cultural responsibility in addition to the personal fulfillment that most composers strive to achieve. Born in Yantai, a city of Shangdong province, Chou came to the United States in 1946 initially to study architecture at Yale University. Later, however, he turned to music, and studied with several renowned composers including Nicolas Slonimsky, Otto Luening, and Edgard Varèse, the last being the most influential on Chou's compositional development.

Chou was exposed to a variety of genres, performance styles, and geographical characteristics of Chinese music in the early years of his life. However, his main interest has always been the tradition of the *wenren*, or the traditional Chinese literati, whose aesthetics are guided by Confucian ideals, which advocate the cultivation of literary and artistic scholarship and the harmonious union of human and nature. In addition, the literati identify music as just one form of artistic expression; the true musician-scholar should also be well versed in other arts such as landscape painting and calligraphy. Between the years 1955-57, Chou studied classical Chinese music and drama intensively, and it was this research, which was funded by a Rockefeller Foundation grant, that shaped his compositional philosophy up to the present day.




In the literati's tradition, the ideal medium of musical expression is the *qin*, the Chinese seven-stringed zither. The subtle inflections of pitch and timbre that are characteristic of *qin* music are expressed through an elaborate system of tablature notation. Chou Wen-chung's *Yü Ko*, written in 1965, is based on an original *qin* composition written by the *qin* player Mao Minzhong around 1280, at the end of the southern Song dynasty. Scored for a Western chamber ensemble consisting of violin, winds, piano, and percussion, the piece represents one of the earliest and most original transcriptions of ancient Chinese music by twentieth-century composers.

The aesthetic behind *Yü Ko* is clearly stated by the composer in the preface to the score: "In this adaptation, I have magnified, as closely to the original as possible, these inflections in pitch, articulation, timbre, dynamics and rhythm to a more perceptible level by expanding the articulations and timbres possible on each instrument used and by controlling the microtonal modifications in pitch according to the nature of each instrument" (1968). An analysis of Chou's score reveals a meticulous translation of the original effects, shown by a detailed set of performance instructions for special techniques. For example, the violin, wind, and trombone parts contain symbols for executing different types of glissandi and pitch bends that are intended to mimic the variety of pitch inflections in the original work (Example 1). With detailed dynamic indications for pitched and percussion instruments and additional techniques (such as those applied to the piano; see Example 1), the timbral contrasts and variations that are prescribed in the tablature notation are amplified to a more audible level. Although rhythm is not indicated in the original notation, Chou sees implications of rhythmic structure, for a "proper durational organizational [*sic*] within the limited time span of the decay [of a pitch] is clearly indicated by the sequence of events" (Chou 1978: 313). The use of an ensemble of Western instruments with different timbres also enhances the changes in tone color in the original composition, thereby creating a kind of timbral counterpoint that is unique to the arrangement (Example 2).





In traditional Chinese music, the adaptation of existing melodies to various instrumental mediums is a common procedure. It allows for an expansion of performing opportunities (and therefore contributes to the popularity) of the work, and adjusts it with certain technical and musical characteristics idiomatic to the adaptation. Eventually, a number of varying versions unique to the work and its performance contexts are established. Chou's aesthetic behind the writing of *Yü Ko* is different; the adaptation is more an "exercise" through which the composer attained an intellectual and musical understanding of the *qin* tradition, something that is traditionally learned through years of extended study.

Example 1. Performance indications for pitched instruments in Chou Wen-chung's *Yü Ko*




Violin:

-  Play portamento with one finger only.
-  Even glissando to the second note.
-  After a pizzicato, a slow upward glissando throughout the duration of the note.




Winds:

-  All notes within a slur should be played with as much portamento as possible.
-  Vibrato in slow speed and wide amplitude.
-  Lower the pitch evenly throughout the duration to the semitone below by rolling the instrument (in the case of the flute) or through lipping (in the case of the reed instruments).
-  Start the note noticeably higher in pitch and then slide back immediately but evenly to the given pitch. For the flute, this may be accomplished by rolling the instrument. For the reed instruments, attack the upper neighbor semitone flat and then slide down to the given pitch on upper neighbor semitone fingering.

Trombones:

-  Even glissando to the second note.
-  All grace notes should precede the beat; the glissando should be started as inaudibly as possible.
-  Vibrato in slow speed and wide amplitude.

Piano:

-  Stop the string near the bridge as the note is being played.
-  Stop the string lightly at the middle as the note is being played.
-  Tap the string near the bridge with finger wearing a thimble.

Example 2. *Yü Ko*, mm. 6-18

6

VI. *pizz.*
p

A. Fl.
p

E. H.

B. Cl.
v
p

Trb.
p *pp* *p* *pp* *mf* *p*

B. Trb.
p *p* *mf* *p*

Pno.
mf *mf* *p* *mf* *mf* *p* *f*
+ *ped.* *ped.* *+* *ped.* *ped.* *ped.*

6

Perc. I
p 1. Tim. *p* *p* 1. Tim. *p*
Tom. Tom.

Perc. II
1. W. B. *pp* 1. Anv. *p*
h. S. C. *mp*
B. D.

VI.

A. Fl.

E. H.

B. Cl.

Trb.

B. Trb.

Pno.

13

Perc. I

Perc. II

The musical score is written for a large ensemble. It consists of ten staves. The first six staves are for woodwinds and brass: VI. (Viola), A. Fl. (Alto Flute), E. H. (English Horn), B. Cl. (Bass Clarinet), Trb. (Trumpet), and B. Trb. (Baritone Trumpet). The seventh staff is for Piano (Pno.). The eighth staff is for Percussion I (Perc. I), which includes 1. Tim. (1st Timpani), h. Tim. (high Timpani), and Tom. (Tom-toms). The ninth staff is for Percussion II (Perc. II), which includes 1. Anv. (1st Anvil), h. W. B. (high Wood Block), and 1. Anv. (1st Anvil). The score is in 3/4 time and features various dynamics such as *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *ppp* (pianississimo). There are also accents and slurs. The key signature has one sharp (F#). The score is divided into measures by bar lines, with some measures containing multiple time signatures (3/4, 4/4, 2/4, 6/4).

Bright Sheng

Before coming to the United States in 1982, Bright Sheng had a remarkable musical experience that was to play an important role in his later development as a composer. Despite growing up during the Cultural Revolution, Sheng was able to secure a job as a pianist and percussionist at a folk dance group in Qinghai province due to his exceptional talent as a performer. The seven years of touring with the group allowed him to experience the indigenous folk music culture in the rural areas of the province.⁵ During the first few years after his arrival in the United States, he produced several works whose pitch material and aesthetic principles are based on folk material. As he himself has said in the preface to the setting of *Three Chinese Love Songs*, "Setting Chinese folk songs seemed natural and appropriate" (1995). Scored for voice, viola, and piano, the set of folk song arrangements was part of a celebration program in honor of Leonard Bernstein, who was Sheng's mentor for five years. The third and last of the set is titled *Xiaohe tangshui*, or "The Stream Flows," a Yunnan folk song. Sheng sees the musical potential in the tune, and therefore has created two additional works based on the tune: one for solo violin (1990) and another for solo viola (1988).⁶ Although similar modulatory techniques and developmental procedures are employed in all three arrangements, the absence of the text in the string versions allows for more motivic manipulations of an improvisatory character. In the preface to the score of the solo violin version, the composer indicated his intention to evoke the "timbre and tone quality of a female folk singer" in the arrangement (1991, program note).

The "timbre and tone quality" that are characteristic of Chinese folk singing are governed to some extent by pitch inflections in the original Chinese dialect and by melodic gestures that are unique to folk songs of particular regions; Sheng has done a fine job of conveying these characteristics in his arrangements. For instance, in the solo string versions, there are three distinct types of glissandi, each distinguished by fingering and durational variations; all three types are employed in the first four measures of the viola arrangement (Example 3). Similar performance indications are also evident in the version involving the solo voice. These indications, similar to those for the violin and the trombone in Example 1, are created to mimic the performance style of folksong singing. What is more innovative in Sheng's arrangements, however, is the treatment of pitch material. In the preface to the vocal arrangement, Sheng mentions the "search of tonality" as the premise that prompted the writing of the composition (1995, program note). At the beginning of the song (Example 4), the trill on the open G-string of the viola and the elaborated C# in the vocal part generate the dissonant interval

of a tritone, the instability of which is resolved when the viola reaches a G# in m. 2. Although this G# merges in unison with the voice in the same measure, it serves a different function from the G# in the vocal part. Whereas the G# of the latter is the fifth of the *yu* mode on C#, that of the former is a temporary modal center in the *yu* mode on G#. The tension caused by different modalities between the two parts remains in ensuing passages, where the viola part shifts between different modes against the dominating *yu* mode on C# in the vocal part. The modal conflicts are never resolved until the end, when an open fifth (C#-G#) confirms the final victory of the C# mode over the others.

Example 3. Bright Sheng: *The Stream Flows* for viola solo; performance notes and mm. 1-9

$\text{♩} = 54$

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Example 4. "The Stream Flows" from *Three Chinese Love Songs*, mm. 1-9

$\text{♩} = 48$ 小河淌水

Viola *con sord* *f* *p* *G# Yu*

Voice *mf* *p* *mp*

C# Yu Ei, Yue Liang Tsu Lai Liang Wang Wang, —

5

Liang Wang Wang, — Xiang Qi Wo Di A Guo Zai Seng

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During a private conversation, the composer revealed that one of his main tasks as a composer is to add “sophistication” to Chinese music by introducing compositional procedures such as contrapuntal writing and tonal complexity typical of some Western art music but seldom encountered in traditional Chinese music. The bi-modal feature of “The Stream Flows” can therefore be interpreted as a means of enriching the pitch material of the original folk song. The employment of various modes in different parts of a composition is common in traditional Chinese music, but the *simultaneous* use of two different pentatonic collections is something new.⁸ In the solo string versions, the bi-modality is realized by the use of double stops. Sheng’s interest in contrapuntal style is reflected in the free imitation between viola and voice parts in the vocal version, as the passage discussed in connection with Example 4 demonstrates. His treatment of this material is reminiscent of some of Béla Bartók’s works, in particular the “Song of the Harvest” from his *Forty-four Violin Duets*, in which bi-tonality plays an important role in its tonal structure. Sheng is a great admirer of the Hungarian composer, and praises his ability to “keep the beauty and savageness of [Hungarian] folk elements while blending them to the ‘fine art’ Western classical music...The result enriches both [traditions]” (McCutchan, forthcoming).

Bartók’s successful integration of Hungarian folk music and Western art music is not the result of mere genius; one must not forget the ethnomusicological research and fieldwork that he undertook during the course of his life in addition to his formal training in European art music. Sheng has also realized the significance of this, for he says, “One must understand both sides [Chinese and Western music] in great profundity and then when these two seemingly opposites meet at their most original end, a true transformation occurs” (McCutchan, forthcoming). Apart from his Chinese heritage, Sheng also acknowledges the influence of Western music upon his work, and he does consider his work part of the Western musical tradition. His goal is that “through my works, the audience will have a wider perspective of different musical influences which hopefully enriches [the Western] tradition” (Sheng 1997). His biggest challenge, therefore, is the genuine fusion of Asian and Western cultures (McCutchan, forthcoming).

Chen Yi

To Chen Yi, the term “Chinese music” encompasses all music that is influenced by and reflective of Chinese culture, ranging from concrete musical ideas to abstract philosophical concepts (Chen 1997b). Her view of Chinese music is therefore more holistic than specific. *The Points* for *pipa* solo, composed in 1990, represents a synthesis of Chinese musical and non-musical materials. Although there are subtle quotations of existing material borrowed from Shaanxi opera, most of the composition is based on traditional *pipa* performance techniques representative of the martial and lyric styles. The aesthetic conception and formal layout of the work are inspired by a particular school of Chinese calligraphy, *zhengkai*, whose eight fundamental brushstrokes are expressed in the Chinese character *yong*, the ideogram for “eternal.” All of these elements are realized within an atonal, or at times polytonal, soundscape that is partly enhanced by the new tuning of the instrument into Bb2, D#3, E3, and A3, a potential source of dissonant intervals. In addition, motivic development and contrapuntal treatment typical of Western techniques are employed to a great extent. For example, the opening three-note idea C-D-G, which is based on an existing *qinqiang* tune “Yan kanzhao laobaixing jiuyao siwan” (Witnessing the death of the common people), undergoes various transformations during the course of its presentations (Example 5) (Chen 1997a). In mm. 61-69, where the work depicts the capricious character of the sixth brushstroke *lüe* (Example 6), the motive (B-C#-F#) in m. 61 is transposed to begin on various pitches, resulting in an unstable texture of polytonal implications. In addition, the motive is played with a special technique called *xiangjiao* vibrato, which, in the words of the *pipa* virtuoso Wu Man, “evokes the [calligraphic] stroke’s uncertain tendencies. The initial thickness of the curving stroke is realized through uncommonly wide jumps between lower and upper registers that culminate in vigorous strumming” (Wu 1991: 4).

Example 5. Chen Yi: *The Points*, mm. 1-3

THE POINTS
PIPA SOLO

Reproduced with kind permission from Chen Yi

Example 6. *The Points*, mm. 58-71

Reproduced with kind permission from Chen Yi

The Points has been widely performed since its creation in 1990. Wu Man, who premiered the work, summarized the reasons behind its acceptance and popularity: “The *pipa*’s vitality rests in building new works on its traditional foundation. This exploration must suit the *pipa*’s unique voice and playing skills; to create works fully employing a Chinese musical language and expressing modern perceptions demands thorough study. New *pipa* tunes have been scarce in recent times; most now are arrangements or transcriptions. In this light, *The Points* is even more rare and precious” (Wu 1991: 5).

It is clear from this quotation that Wu treats Chen’s composition as a welcome addition to the existing *pipa* repertory. One reason behind the success of *The Points* seems to be the composer’s innovative expression of Chinese artistic principles within a design that combines existing *pipa* performance practices, regional operatic style, and Western compositional techniques. By doing this, Chen not only creates something new in *pipa* music, but also redefines the cultural significance of the instrument. The *pipa* is a symbol of cultural assimilation, for it derives its present sinicized form from the union of an original Chinese instrument and its relative from Central Asia. Its performance techniques also encompass an amalgamation of styles, ranging from the lyrical rendition of folk melodies to the relentless strumming of dissonant chords. Chen’s choice of the *pipa* in the writing of *The Points* emphasizes the historic-aesthetic heritage of the instrument, and reaffirms its ability to interpret musics that combine a diversity of style and expression.¹²

For Chen, the success of a composition depends on its ability to reflect and enrich a culture. Like Bright Sheng, she sees herself as part of the Western art music tradition. The fusion of Eastern and Western elements in her music is more a natural outcome of her mixed backgrounds than an intentional compositional strategy. She continually stresses the importance of speaking one's most natural language and presenting one's unique voice.

Concluding remarks

Figure 1 summarizes the foregoing discussion of the three pieces. As shown in the figure, the "traditional elements" and "innovative features" represent the "old" and the "new" that combine to generate works of unique quality and conception. Within the framework of tradition as a dynamic of change, these two categories of "old" and "new" would perhaps correspond to the stability and the change, respectively, of a musical culture, which in our case is rooted in traditional Chinese music and later integrated with Western art music to take on a life of its own—new Chinese music. The "Chineseness" in these compositions is reflected mainly in the use of traditional Chinese materials, whereas the changes that take place in these materials are brought about by a variety of elements, including instrumentation, pitch organization, formal processes, and contrapuntal treatment associated with Western music. Behind the employment of these techniques is the driving force of individual creativity, which is governed by the composers' belief that traditional Chinese music can combine with and contribute significantly to twentieth-century art music. Perhaps there are no better words to explain the relationship between tradition and creativity in the shaping of a culture than those given by Dan Ben-Amos: "Tradition and creativity have become an uneasy pair between which opposition and dependency never resolve...While creativity is necessary for the survival of tradition, it brings about its change, modifying the continuity of the past into the present" (1984: 113).

Figure1. Summary of Analysis

	Traditional Elements "Stability"	Innovative Features "Change"
Chou Wen-chung <i>Yü Ko</i> (1965)	Original qin composition by Mao Minzhong (ca. 1280)	Elaborate Western instrumental techniques to mimic and amplify subtleties of qin music
Bringt Sheng "The Stream Flows" from <i>Three Chinese Love Songs</i> (1988)	Yunnan folk song <i>Xiaohe tanshui</i>	"Sophistication" of original folk song through bimodality and counterpoint
Chen Yi <i>The Points</i> (1991)	Martial and lyric styles <i>qinqiang</i> of Shanxi opera	New tuning Formal structure based on <i>zhengkai</i> calligraphy

It was indicated earlier that Bright Sheng and Chen Yi both view their music as part of the Western art music tradition. This view is also shared by some who are recognized in the field of traditional Chinese music. For example, the composer-musicologist Ye Chunzhi, in his recent article on compositional approaches to traditional Chinese orchestral music, makes the following remark: "A common criticism of this type of music [i.e., new Chinese music] is that it differs from traditional music; there is not enough "folk" flavor, and they lead to the "Westernization" of traditional music...However, in this age of unceasing cultural exchange and interaction, it is impossible to adhere to old rules...My personal opinion is: we should allow composers to experiment and explore in different directions. As long as these new works reflect the true feelings of their creators and are meaningful,...we should accept their existence" (1997: 12).¹³

Instead of speculating on the Chinese identity of new Chinese music and viewing it against the backdrop of Western art music, we can perhaps take a different stance. The influence of non-Western musics on Western art music in this century has proceeded to a point where one sees the emergence of a new musical culture that is not dominated by the Occident or the Orient, but a unique amalgam of the two. Chou Wen-chung, for example, once labeled his music "neither East nor West, neither old nor new" (Chou 1994). As early as 1968, he made a prophetic statement pertaining to this idea:

It is my conviction that we have now reached a stage in which the beginning of a re-merger of Eastern and Western musical concepts and practices is actually taking place. By "re-merger" I mean that I believe the traditions of Eastern and Western music once shared the same sources and that, after a thousand years of divergence, they are now merging to form the mainstream of a new musical tradition. (19)

To support his claim, Chou argues that many of the techniques in Western art music of early twentieth century, such as the characteristic treatment of single tones, heterophony, and the emphasis on timbre, were employed without the composers' awareness of their Asian origins (Chou 1968: 21).¹⁴ This argument would also explain the compatibility between Eastern and Western music and the "same sources" that the two cultures had, although Chou did admit that the validity of his view of the origin of musical cultures would require archaeological and ethnological proofs. Ideas similar to *re-merger* are echoed in the writings of musicologists. For example, Barbara Mittler, in her investigation of new music from Hong Kong and Taiwan, notices a "double-mirror effect," which refers to contemporary Chinese composers' borrowing of Western avant-garde techniques that are in fact Asian in origin (Mittler 1996: 4).

Other related views of cultural fusion surface in musicological and ethnomusicological literature. Bruno Nettl, in his essay on the history of world music in the twentieth century, outlines several non-Western responses to Western music that include "westernization," "modernization," and "syncretism," the last being the "fusion of elements from diverse cultural sources" and can be traced back to the writings of Alan Merriam and Richard Waterman (Nettl 1978: 133-34; Merriam 1964: 313-15; Waterman 1952). This fusion of musical elements of diverse cultures, resulting in the so-called "hybrid" styles, is an appropriate explanation for new Chinese music, since compatibility between different musical styles as well as assimilation through adaptation are essential to both the concept of syncretism and the compositional aesthetic of most Chinese composers (Waterman 1952: 209).¹⁵ To others, "syncretism" can explain transformations on the global level, as in Walter Wiora's *The Four Ages of Music*, which describes the twentieth century as "an age of technique and of global industrial culture," with its multiplicity of musical tastes as diverse as East and West, old and new, and local and foreign (1966: 147, 151). The American composer George Crumb has also testified to musical fusion within a global context:

The total musical culture of the planet Earth is “coming together,” as it were. An American or European composer, for example, now has access to the music of various Asian, African, and South American cultures...only a few Western composers would have a sophisticated technical knowledge of the Indian *Raga*, for example; but, in general, the sounds, textures, and gestures of this music would be well known. This awareness of music in its largest sense—as a world-wide phenomenon—will inevitably have enormous consequences for the music of the future. (1986: 16-17)

Both Wiora and Crumb’s statements support the belief that a musical culture that is universal in its scope and diverse in its content has been reached or, at least, is within reach.

The transformation and translocation of musical cultures is a fascinating phenomenon, especially when it results from decisions made by individuals.¹⁶ As the composer-theorist Robert Morris has put it: “music cultures of true vitality are not static and aloof, but are normally in a state of flux, influencing and being influenced by other music cultures. Moreover, if culture may be defined as the information needed to function in a set of given situations and occasions, then musical cultures can overlap and be nested within a group or individual” (1995: 64).

Notes

1. This paper is an expanded version of Lai 1997.
2. A critical study that examines allusions to older music in works of twentieth-century composers is Straus (1990), in which he applies Harold Bloom’s literary theory as explicated in his *The Anxiety of Influence* (1975).
3. See, for example, a discussion of the interaction between East and West, old and new, and their musical realization in new Chinese music in chapter 4 of Mittler (1997).
4. The literature, which includes Chou (1968, 1971, 1978), Crumb (1986), Morris (1995), Waterman (1952), and Ye (1997), will be addressed at the conclusion of the paper.

5. Sheng's research into *hua'er* folksongs can be found in Sheng (1994-96).
6. The solo violin version has an additional Bartókian movement. A "fast country dance based on a three-note motive" (Sheng 1991, program note), it is not related to the folk song.
7. The pentatonic *yu* mode is represented by the intervallic order of minor 3rd-major 2nd-major 2nd-minor 3rd. The two *yu* modes under discussion therefore have pitch configurations of C#-E-F#-G#-B (C# Yu) and G#-B-C#-D#-F# (G# Yu).
8. This is not to be confused with the use of parallel intervals to enrich musical texture, a procedure that is characteristic of some minority musics.
9. A traditional composition is usually written in either the martial or lyric style, although the coexistence of both styles can be found in such *daqu* pieces as *Yangchun guqu*, *Pu'an zhou* and *Shuilong yin*.
10. The traditional tuning for the pipa is A2-D3-E3-A3. The retuning of the *pipa* is also evident in other new Chinese music, such as Zhou Long's *Tian Ling*.
11. For a detailed investigation of the origin of the pipa, see Picken (1955).
12. An exposition of representation of civil and military styles in *The Points* can be found in Lai 1998.
13. The translation is mine.
14. See also Chou (1971: 214 and 220).
15. See also Chang (1995), in which the author applies Waterman's "syncretism" to explain Chou Wen-chung's unique compositional style of merging the East and the West.
16. See, for example, John Blacking's remark in his study of musical change (1986: 3).

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Glossary

huaren zuoqujia	華人
lüe	掠
qinqiang	秦腔
wenren	文人
xiangjiao	相角
"Yan kanzhuo laobaixing	眼看著老百姓就要死完
jiuyao siwan	
Ye Chunzhi	葉純之
yong	永
yu	羽
zhengkai	正楷
Zhongguo wenhua zuoqujia	中國文化作曲家
Zhouguo zuoqujia	中國作曲家

本文以中西音樂文化交流的概念為架構，分析三首以傳統音樂為素材的近代中國作品。作曲家通過對傳統素材不同的處理手法，能從作品中具體表現出個別的中西文化觀。從另一角度看，這研究涉及到一些民族音樂學及音樂學的論點：如音樂傳統的發展、演變、延伸，及音樂文化交流在近代音樂中所扮演之角色。

Maestro Li Delun and Western Classical Music in The People's Republic of China: A Personal Account¹

Oliver K. Chou

Introduction

Maestro Li Delun, chief conductor of the Central Orchestra (Zhongyang yuetuan) from 1957 to 1987 in China, has had a conducting career and party membership of more than half a century, and knows Western classical music as much as the communist canon. Until September 1999 when a serious pneumonia confined him in hospital, Maestro Li remained active in promoting Western classical music in China through popular concerts and music appreciation talks. A day after the Chinese National Day extravaganza in 1999, the eighty-two year old Maestro Li said with a sigh: "I think I am going to miss the 120th anniversary celebrations of the Shanghai Symphony Orchestra which I am supposed to conduct on October 8. . . I only hope I'll get well in time to work with Mr. Isaac Stern on November 19 in the re-make of Mozart's third violin concerto which we did together 20 years ago."²

The 1979 award-winning video documentary *From Mao to Mozart: Isaac Stern in China* features Li prominently, introducing him to the world as a leading Chinese musician who was also the concert partner, translator, and interviewee of Mr. Isaac Stern, the famed American violinist, who toured China in 1979. If Li looked active throughout the documentary, he was energized by his musical enthusiasm: little did the world know that he had just lost a kidney in a major operation to check the spread of cancer (Bian:728). In 1990, he was further struck by an unexpected cerebral hemorrhage, which has since then hampered his physical movement and eyesight.³

Li's account of his musical activities in the last sixty years constitutes a vivid testimony of how Western classical music trod its precarious path through revolutionary China when politics often took command over artistic pursuits. Often with abhorrent details, Li reveals for the first time his personal involvement with historical incidents in which music was turned into a major battlefield of power struggles in the communist top leadership during the Cultural Revolution.

Similarly, many anecdotes in Li's account provide useful insight into the internal world of the Chinese music circle and its intricate relationship with the imposing political arena. Li's assessment of the future of Western classical music for the 1.2 billion Chinese people is poignant.

Throughout the year 1999, I had the fortune of interviewing Li on a number of occasions. Based on our conversations and other published data about his musical career, I present the following sketch of Li's personal account. Unless indicated otherwise all quotes are from my interviews with him.

Figure 1. Maestro Li at a Shenzhen concert in April 1999



Li's Reminiscence of Western Classical Music in the People's Republic of China

Li started associating with the Chinese Communist Party (CCP) at age 18 when he joined a student demonstration on December 9, 1935, and became a CCP member the following year. In 1938, a year after the war with Japan formally began, Li entered Furen University in Beijing to study history. In August 1940, he discontinued his study against the will of his affluent family, and went to study cello at the Shanghai Conservatory, an action that was triggered by "a loss of contact with the CCP Beijing branch as a result of the Japanese sabotage."⁴

After his graduation as a cello student, Li played "background music for various drama companies, making a living while picking up conducting at the Shanghai Conservatory." His task as a CCP member during this period was to "stick around in the performing venues and work among students by condemning the Japanese and traitors in order to play up patriotism and non-cooperation with the invaders." Li recalled: "I have no idea who and how many were CCP members among us due to the one-on-one relation with the party agent. But I think there were a lot of members in the Shanghai Conservatory alone."

In 1946, Li left Shanghai for the CCP headquarters in Yan'an on the eve of a sustained student movement against the ruling Kuomintang. Official accounts are mixed on the reasons for Li's departure. One account said that flying him to the CCP mecca was part of the strategy to preserve the party strength and resources (Mao and Wei: 1982).⁵ Li himself once said that he was encouraged by Zhou Enlai to go there to take charge of a new orchestra (*Renmin yinyue* 88.5:11). Elaborating on that reason, Li recently confided: "It was mainly because I had lost a very important document—my autobiographical sketch which I had drafted for a transfer of party cell! Should it fall into the hands of the Kuomintang agents, I would certainly be dead. Going to Yan'an was the only way out at the time. After all, Premier Zhou had made an acquisition of a set of instruments for the new orchestra there."

During his brief stay in Yan'an, which lasted from November 1946 to May 1947, Li was given the task of training and conducting the Central Philharmonic Orchestra. As the orchestra president He Luding fell to chronic illness, Li was put in charge of teaching and training of all the members of the orchestra.⁶ It was a daunting job: the members "were all countryside youths who did not understand music." Between 1948-51, the three years after the CCP headquarters evacuated from Yan'an, Li and the orchestra moved about in North

China, performing on various political occasions as well as in the “liberated” areas.⁷ Commenting on the difficulties of their travels and performances, Li challenged: “Just imagine, the entire orchestra and all of its instruments traveled on the back of mules and horses through the yellow earth in the northwest, crossing the Yellow River, and traversing the Taiheng Mountains.” The orchestra arrived in Kuomintang-controlled Beijing in January 1949, and made its debut at Qinghua University, performing works such as Mozart’s *Eine Kleine Nachtmusik* and He Luding’s “Gala and Triumphant March.”

Zhou Enlai, who had by 1949 settled with in the CCP leadership in Beijing, did not forget about Li and the orchestra. Li recalled: “The Premier stood in front of Zhongnanhai (residence-office compound for top CCP leaders) to welcome all of us. He took my hand and said: “So good to see all of you again. I can honestly tell you that you are not among the world’s best orchestras. But never has an orchestra traveled thousands of miles with all of its music instruments on mules’ backs. Only you people did it.” Zhou and Marshal Chen Yi, the first Shanghai mayor after the communist takeover in 1949, were the major patrons in the top CCP leadership for Western classical music: they had studied overseas and had a cosmopolitan outlook.

In fact, it was Zhou who personally arranged to send Li to study at the Moscow Conservatory in 1953 (*Renmin yinyue* 1988). For the next four years, Li studied under Professor Nikolai Anosov who later named him as one of the four outstanding students during his tenure from 1943 to 1962.⁸ His graduation concert in 1957 featured Tchaikovsky’s Sixth Symphony and Brahms’s First Symphony. After that he was appointed an assistant conductor of the U.S.S.R. State Orchestra, which he had earlier conducted an all-Beethoven program to commemorate the 130th anniversary of the composer’s death. He also shared the baton with his teacher, Professor Anosov, at the Sixth World Youth Festival in the summer of 1957, where he performed with the legendary Soviet violinist David Oistrakh as well as with Chinese pianist Fu Cong (Bian: 728). Li also received a rare opportunity to conduct the Leningrad Philharmonic performing Franck’s Symphony in D, Chopin’s First Piano Concerto, and Ma Sicong’s orchestral works.⁹

Li’s success in the Soviet Union did not, however, delay his returning to China, even though she was, in August 1957, in a tug of war kicked off, in June, by the Anti-Rightist Campaign. Explaining what he felt at that time, Li recounted:

Of course I had a lot of worries and uncertainty after having heard about intellectuals being denounced as rightists back home. Didn't the official policy just proclaim "letting a hundred flowers blossom and letting a hundred schools contend?" But then why labeling the intellectuals as rightists when it was merely differences of opinion among the people? I still don't understand. . . . I did not take a wait-and-see attitude nor did I think too much about the rightist issue as I was eager to go back to make contributions to the country.

In fact, Li was not the only person who sneered at the ongoing campaign. During a concert in Moscow, Fu Cong jokingly said he would expose Li for reading a foreign newspaper, Li reported. Anyway, Li "was the first music student to return to China in 1957. The others, such as chorus conductor Yan Liangkun and composer Wu Zuqiang, made their way home in the following year or so." They were excluded from the ferocious campaign: Zhou declared that they should be given positive education, not anti-rightist criticism.¹⁰

Shortly after arriving Beijing in fall 1957, Li took over both the Central Opera and the Central Orchestra, filling a post vacated by Warner Gelslin, the orchestra's founding conductor.¹¹ Besides performing works by Mozart, Beethoven, Schumann and Tchaikovsky, Li premiered various new compositions by Chinese composers including Ma Sicong, Luo Zhongrong, and Chen Peixun. The first major work that Li conducted and received official recognition for was Puccini's *Madame Butterfly*—Li's 1958 performance of the work was its premiere in China (Bian: 728).

That production, along with Yan Liangkun's performance of Beethoven's *Choral Symphony* at the tenth anniversary of the People's Republic in 1959, however, became increasingly discordant with the tense political climate. The Great Leap Forward, the power struggle at the Lushan meeting, the ensuing catastrophic famine, and the deteriorating relations with the Soviet Union all took a heavy toll on the music enterprise that Li aspired to build. Li recalled: "Despite the initial excitement with performances of the Western repertoire, the orchestra began to yield to the political climate of the day. Starting in March 1958, the entire ensemble was required to go to the countryside to toil and labor from time to time. There was almost no performance or even rehearsal and the quality of the playing dropped."

In the following year, the orchestra was, nevertheless, assigned a heavy schedule of performances. It was to play at the tenth national anniversary in October 1959 alongside with two major East European orchestras, namely the Czech Philharmonic under Karel Ancerl and the Dresden Philharmonic under Heinz Bongartz. An augmented orchestra of 500 strong played Beethoven's *Choral Symphony* under the baton of Yan Liangkun, a Soviet-trained chorus specialist. Li conducted Beethoven's *Egmont Overture* and Li Huanzhi's *Spring Festival Overture* to an audience of over 10,000 at the newly built People's Great Hall.

While on the home front political climate remained chilly for Western classical music, Li conducted regularly in "friendly" socialist countries such as North Korea, Finland, and Cuba. Li's two concerts with the Havana Symphony, in which he conducted the fifth symphonies by Beethoven and Tchaikovsky, received very good reviews from local critics.¹² Those concerts were, however, Li's last overseas performance until the next decade.¹³

Between 1966 and 1976, China was engulfed by the Cultural Revolution. Li recalled: "The Cultural Revolution hit the orchestra very hard on at the outset. Four members [soon] committed suicide and most of us were labeled as black elements or Soviet spies. There was a constant campaign to sift out counter-revolutionary elements from the orchestra. But how could there be? Perhaps just a few rightist intellectuals at the most." Soon the eight revolutionary model plays became the only works that were performed. And ironically, such performances "saved the life of the orchestra which had been in a state of inactivity."¹⁴

In 1967, Li was appointed the orchestra's second communist party secretary. Li had no real power, as it "lies in the first secretary, a fellow from the People's Liberation Army. A third and then a fourth party secretaries were later added to the orchestra's leading body."¹⁵ Besides revising, recording and filming the model plays, which were performed on Western and Chinese instruments, Li listened to hundreds of old records to "get inspiration" for the revolutionary arts. In September 1968, Li was summoned to take part in the production of *Taking the Tiger Mountain by Strategy* (Dai: 246).

In the early 1970s, there was a sudden change in China's foreign policy, which rendered cultural exchange a major part of Beijing's détente with the West. Of all the cultural activities on the protocol list, music exchange took up the bulk of the program. As he had done in 1946, Zhou Enlai turned to Li for support to take on Western classical music as a means to resume regular contacts with the world, and to break the cultural monopoly held by the ultra-leftists under Jiang Qing. Li remembered the chain of events vividly:

In 1973, Premier Zhou contacted me many times to discuss how to promote symphonic music in China. He also expressed indignation toward Jiang Qing's blocking our orchestra from rehearsing Beethoven's music. [To implement his musical diplomacy,] the premier succeeded in getting us to perform for Dr Henry Kissinger, and arranging three top Western orchestras to perform in China in that year.¹⁶ The brief moments of delightful exchanges brought grave consequences, especially for me.

Even though Premier Zhou discussed with Jiang the need to perform Beethoven's music as a "part of the common legacy of mankind" and as "a means to deal with the West," Jiang was not so easily persuaded. Thus, when Premier Zhou secured Chairman Mao's approval to stage a Beethoven concert for Kissinger during his visit in February 1973, Jiang "must have a lot of sleepless nights." Li still remembered his dealing with Jiang clearly:

Jiang and her lieutenant Yu Huiyong discussed with me which of the nine symphonies should be performed. I suggested the fifth, but Yu turned it down immediately for its "fate" motto, which was idealism. "What about the third," I then asked. "That's glorifying Napoleon; no way," Yu said. I gave up and asked them to decide what to perform. They finally settled with the *Pastoral Symphony*. They said that it didn't have any political problem.

The performance for Kissinger, Li reported, was "terrible." Kissinger would readily agree to that remark as he wrote in his memoir that there were moments when he "was not clear exactly what was being played or from which direction on the page" (1982: 45). Li, nevertheless, did not forget what the performers felt: "we were excited and nervous during that performance. The orchestra lacked rehearsal and quality for a Beethoven piece. After all we had not played a note of Western music in public for almost a decade. But it didn't matter as long as I saw a satisfied face on Premier Zhou with his American visitors."

Despite the “success,” the struggle between Premier Zhou and Jiang continued. And the ensuing exchanges with the foreign orchestras, though officially cleared, brought about three major charges against Li, who was in charge of the orchestra visits.¹⁷ Thus, when Jiang and her gang denounced Western music later that year, Li became their primary target, even though it was Zhou they were really going after. Since the death of Lin Biao in 1971, they had waited for a chance to launch a political counter-attack, and thus they seized music and film as their platform.

As accused, Li “committed” the first “crime” in his dealings with the London Philharmonic, which visited in March 1973, and was the first of three foreign orchestras to perform in China for the next six months. The visit was filmed in a documentary entitled *The Red Carpet*. Li, playing host to the London guests and fellow musicians, was shot chatting with the visitors in fluent English and Russian. Li’s compliment on the English musicians’ performance turned out to be a crime: How could Li say that the capitalist stuff was good? Li’s conversation, in Russian, with Ida Haendel, the lady violinist who played the Brahms concerto, was also denounced: Li found an understanding friend among the visitors, when socialist and capitalist artists were supposed to be at odds with one another.

The second “charge” against Li involved a famous Chinese work, “Erquan yingyue” or “Moonlight Reflected on the Second Spring,” which was orchestrated for strings by Wu Zuqiang, a composer and Li’s schoolmate in Russia, who was at the time a member of the composition committee of the Central Orchestra. The piece, approved by the Cultural Committee,¹⁸ was performed by the host orchestra to the Philadelphia Orchestra during their joint rehearsal of Beethoven’s Fifth Symphony. Eugene Ormandy, the famed conductor, expressed his interest in the piece and asked Li for a full score. The request, Li reported, necessitated some maneuvers on his part, and led to a musical-diplomatic battle:

I was excited over the request from such an honorable maestro for a work by my good friend. I was supposed to first report it to the Cultural Committee for approval. As time was running out, I asked the scores section to make a copy of the full score. Since there was no reply from the Cultural Committee, I took a shortcut. At the [end] of the final concert of the Philadelphia Orchestra just before Jiang Qing went on stage to greet the American musicians, I took the score to her and sought advice. She was in very good mood at that time and approved right away. So I gave the score to Maestro Ormandy just before he left Beijing.

Everything was fine until Jiang read Harold Schonberg's remarks in an internal document that the "Moonlight Reflected on the Second Spring" was a fine work, one that was "with a little melancholy sentiment but sweet," "totally different from the exaggerating *Yellow River Concerto*."¹⁹ Worse still, the *New York Times* critic deduced from the rehearsal of the work a possible relaxation in China's policy on arts. "No more 'Moonlight Reflected on the Second Spring'" was the answer from Jiang, when Maestro Ormandy sent in a request for further information about the piece which he had scheduled for performance in America in his 1974-75 season. She ordered Li to write to Ormandy not to perform the piece. Li felt strongly about the case:

They took a draft of my letter, made revisions according to what they wanted, and took the revised letter to consult Foreign Minister Qiao Guanhua. I did not see the final version although it was sent in my name. I learned only later that the letter listed all sorts of excuses, such as the work had yet to be completed and premiered in China and so forth. These were a bunch of lies. The most absurd part of it was to tie the performance of the work to the Sino-US friendship.

Qiao slighted the leftists and asked them not to make a fuss about the issue. He saw no problem with the Americans performing the work at their own concert halls. But Jiang insisted vehemently on absolute prohibition of the work from any public performance. The letter was sent out and I heard nothing about it afterwards. It was very tense at that time and I did not tell Wu Zuqiang about it until after the arrest of Jiang Qing in 1976.²⁰

The third and final charge against Li began with a small matter but ended as a national political campaign criticizing Western absolute music. Li recalled that he was very nervous throughout the event, which took place shortly after he returned from Japan with the Central Orchestra in November 1973; he said:

It may appear absurd to you. The entire episode started with the visit of two Turkish musicians who were to perform in Beijing in December 1973. The program—violin sonatas by Grieg and Schumann—was sent to me a month before for routine check. I examined both works and found them acceptable and free from any anti-China content. So I asked a member of the music committee at *Guangming Daily* to prepare a brief report on the works for submission to the Cultural Committee. The

report roughly said that absolute music pieces such as those suggested on the program do not contain any profound social content; they merely express variation and contrast of the composer's mood. The music itself is generally healthy and wholesome.

Nevertheless, all these points about Western absolute music were to be refuted one by one in a wave of propaganda frenzy that swept all major communist mouthpieces after the campaign began in late 1973. Li suddenly found himself in the eye of the cyclone of a renewed political struggle; he remembered:

There was supposed to be a big rally in mid-December to discuss how to proceed with the campaign at which all leading members of the Chinese music circles and those from the Cultural Committee were to give me a public purge. But then news came that Chairman Mao held a Politburo meeting at which he reinstated Deng Xiaoping and assigned him leading party and military positions.²¹ The move saved my life. With Xiaoping resuming duties, what else could they do to me? The music rally was thus disrupted inconclusively. I was relieved. But the propaganda apparatus continued to mobilize a mass production of more than 100 anti-Western music articles.

Li did more than just survive the three attacks from the radicals. He along with other veteran musicians staged an indirect challenge to the cultural regime in 1975, which marked the thirtieth and fortieth anniversaries of the deaths of Xian Xinghai, composer of the *Yellow River Cantata*, and Nie Er, composer of the Chinese national anthem. Li and his comrades "pushed for a special commemoration concert for the two pioneers of modern Chinese music. A special feature about the performance, along side with exhibitions of the lives of the two ill-fated composers, was that the works would be played in their original form so that it would have nothing to do with Jiang Qing's so-called revolutionary culture. It was a major battle with the Gang of Four."

On January 8, 1976, Zhou Enlai, Li's major patron since the 1940s, died at the age of 78. His passing led to a musical-ritual battle. The Central Orchestra had a regular weekly concert scheduled for the next day. Nevertheless, the orchestra members "did not want to perform due to great sadness" among themselves, and some audience returned their tickets. The cultural czars nevertheless insisted that the orchestra would perform, and sent conservatory

students to fill up the concert hall. Members of the orchestra cried backstage before the concert. Instead of the scheduled program, they performed the national anthem, the “Internationale”, and some funeral songs; the concert ended at the intermission. “None of the cultural officials showed up at the concert.”²²

After the fall of the cultural radicals in October 1976, six months passed before the public could hear the first note of Western classical music. On March 26, 1977, Li and the Central Orchestra performed Beethoven’s Fifth Symphony to commemorate the 150th anniversary of the composer’s death. The performance was broadcast nationally, signifying the return of Western music to China. Li described his involvement:

I first proposed the concert around New Year. But the Art Bureau under the Ministry of Culture could not decide, nor the Ministry itself. The proposal then went to the CCP Propaganda Department, but to no avail. It finally reached the Politburo where an approval was made. The whole process took more than two months for just a symphony. How tiring. So I pointed out to Vice Cultural Minister He Jingzhi that the matter need not go to the top CCP organ which had had its hands full with other more important issues than a symphony. Didn’t every department at each level have its own party cell led by party members? Why couldn’t a decision be made by these individuals and held them responsible for it?

Of all the orchestras and musicians visiting China after the Cultural Revolution, Li was most impressed with the Berlin Philharmonic under Herbert von Karajan, the violinist Isaac Stern, and the Boston Symphony under Seiji Ozawa. Regarding Karajan, Li said:

Karajan showed his enterprising as well as artistic flair in abundance during his visit in Beijing in 1979. He sent a vanguard expert team to do a survey at the performing venue, the Workers’ Sports Stadium, who suggested the placing of a few boards at the back of the stage for sound reflection purposes. When the maestro arrived, he looked at the design and smiled because the setup was exactly the same as the hall in Salzburg. He stayed for our rehearsal of the Beethoven’s Seventh Symphony and commented to me in English: “very good discipline.” He then invited the entire Central Orchestra to perform together with the Berlin

Philharmonic the same work under his baton scheduled for the second concert. A few of our players were also asked to play with the Berliners' performance of Mussorgsky's *Pictures at an Exhibition* in the same concert.

In their first concert, Karajan's performance of Mozart's 39th symphony was not too good, but their performance of Brahms's First Symphony, my favorite, was terrific. At the end of the concert, Karajan took a bow and went backstage without waiting for the flower bouquet. Perhaps our little girl was a bit slow to do the presentation; or perhaps the maestro was not in the mood due to an unfortunate accident.

Two Berlin players, an oboist and a cellist, fell from the 747-jet plane during their deplaning at the Beijing airport. The boarding ladder was not long enough to reach the side door and an extension was made to fill the gap. It worked for all the passengers except the last two who fell. They were rushed to the hospital with bone fractures, and they had to be carried home at the end of the tour. Karajan was very concerned about his injured players, but he remained very polite, and only said to his Chinese host that the accident was nobody's fault.

Li took to heart for more than twenty years some footage in the documentary *From Mao to Mozart*, which preserved his chatting with Isaac Stern about Mozart. Commenting on the footage, Li said in 1999:

I was talking about the historical background in which Mozart worked and lived. While I was telling myself not to be too wordy about it, Stern said to me that Mozart was a genius and that was it. I could not say things without a perspective, better still, a Marxist one. If he asked me the same question now, I think I'd better be more diplomatic. Without a doubt Mozart is a genius. But if someone asked what that genius was and which class it belonged to, that could be a serious question.

Other than that discussion, Li remembered that he agreed to a number of other issues Stern brought up in the documentary. And he was grateful for Stern's help and introduction of the Chinese musical scene to the world. "His help with our young violinists had raised the standard among our fiddle players in the ensuing years. The film was beautifully shot, presenting a China that looked better than what it was," Li said.

Regarding Ozawa, Li stated that Ozawa came to China many times and performed in Beijing and Shenyang, his birthplace. "He came again this year shortly after the NATO bombing of the embassy in Belgrade in the spring of 1999, and worked with our youth orchestra and China National Symphony Orchestra for a few hours rehearsing Beethoven's Fifth Symphony and Tchaikovsky's Fourth Symphony. When the national orchestra went to perform in Japan in the following summer, it was the Tchaikovsky piece that was said to be the best."

Despite the initial thrill in the exchange with visiting artists and orchestras under the new reform and open policy of the 1980s, fundamental problems in China's musical performing arts slowly emerged. As recounted by Li, the orchestra's archaic structure took up most of the resources at the expense of artistic quality. State funding fed more than 500 staff of the orchestra although no more than 200 of them directly contributed to music making. Remuneration for the orchestra fell further behind as economic reform brought about new opportunities in society. Musicians began to make ends meet by moonlighting in hotels and studios and by private tutoring. Some simply left the orchestra for overseas ensembles. Li estimated that as many members as would be needed for a full orchestral performance had been lost, while some members awaiting retirement practiced *mahjong* instead of their instruments.

Of the years of the 1980s, Li particularly singled out 1984 as an Indian summer for classical music. In that year, Li recalled, the complete Beethoven symphony cycle was first performed in China,²³ and music fans in Beijing lined up for tickets overnight. Some paid 30 yuan (\$3.8) for a ticket of 3 yuan (\$0.4). Contemplating the event, Li stated in 1999:

There was no doubt we had a lot of passion for symphonic music but we had no system to sustain and develop the passion. Our orchestras still lacked training on a regular basis while society at large did not provide the necessary resources and climate for symphonic music. There was no impartial professional music commentary and the so-called critics were mostly paid or treated with free dinners to write flattery. The economic surge led to hyper-inflation and our musicians lost concentration on the scheduled concerts due to their after-hour commitments.

As early as 1980, in view of the prospect of a brain drain, Li asked the Ministry of Culture to raise the monthly salary of the orchestra members by one hundred yuan (\$13.6) to retain quality players. It took five years for his request to be realized. Then, in 1987, Li retired from active duty at the Central Orchestra.

Li Delun's assessment of the future of Western Classical Music in the People's Republic of China

Nevertheless, Li's musical crusade goes on in Beijing and other parts of China: he firmly believes that everyone should acquire and learn how to appreciate the high ideals and pursuits embodied in Western classical music. He also believes that "music workers should go to every corner of the country to provide spiritual enrichments especially for those in the underdeveloped areas" that have no access to the cultural riches found in Beijing and Shanghai.

Li illustrates his argument with his own experiences. He once spent more than fifty days in the ancient capital of Xi'an in northwest China to work with the local orchestra and community. He recalled that community there were very indifferent at first. However, after he held more than thirty music appreciation talks in schools and government offices, all the concerts were packed. He then took the Xi'an orchestra to perform the first ever Western classical concert in remote Hainan Island, where the enthusiastic reaction surprised the maestro. Li recalled: "They were sophisticated enough to know not to clap between movements." He found the same with the Nanning audience in Guangxi. Such experiences of his, Li claimed, show the huge potential for symphonic music in China, especially among intellectuals and professionals such as doctors and engineers working in various localities where their musical needs have not yet been fulfilled.

Li's arguments for taking music to the people is based on his understanding of culture, technology, and the state, concepts that he explained as follows:

Progress in science-technology and culture should be moving forward hand-in-hand, even though one might, at one time or another, get ahead a little over the other. If attention was given only to hard technology, that would certainly give rise to religious sects such as Falun Gong.²⁴ The government should therefore have a masterplan to promote music to reach out to the market across the country. It cannot always be just Beijing and Shanghai. More efforts are needed to popularize symphonic music among the masses, not just exposing them to popular tunes such as the "Blue Danube," which would not have lasting impact on the people. The government should foster their interest and understanding of the symphonic repertoire to generate a wholesome atmosphere for the development of Western classical music in China. The performance

quality and standard always determine whether a work reaches people's heart and that's why quality artists are very important. It is wrong to assume popular works would draw people to the concert hall. No, it is the re-creation through a high performing standard that is the key.

To implement such a nurturing of Western classical music in China, Li proposed that the state organize small performing groups, such as a quintet, to make regular tours to propagate classical music across the country. Li argued:

Chamber groups have their unique advantages. They are more approachable and thus easier to introduce otherwise solemn classical pieces performed with grand orchestras. More important though is the monetary support from the state, as well as other forms of support such as publishing various music media, books, scores, audio-visual software, and especially reference books. Without money, nothing will be done.

To promote the cause of Western classical music in China, Li liaised with overseas Chinese artists of different political outlook. One of these artists was Li's old friend, the pianist Fu Cong, who said immediately after the Tiananmen massacre that he would not perform in China until the verdict was reversed. Li recounted his appeal to Fu as follows:

It was a few years ago when I attended his recital in Toronto. I sent him a slip with two famous Chinese verses, which read "this music belongs only to heaven: how rare is it heard on earth." I told him afterward that the West is like heaven, which has good music in abundance; China is earth and needs Fu to perform music for its multitudes. I do not care what kind of political stand he maintains. His performance in China will be for all Chinese people, and not for a particular person. It's like the legendary Beijing opera singer Mei Lanfang, whom people remember as a great people's artist, but nothing about his performance for the late Manchu emperors or the warlord-traitor Yuan Shikai. Fu later said to me he would return to perform in China.

Unlike some critics who were opposed to dismantling the 40-year-old Central Orchestra for the new China National Symphony Orchestra in 1996, Li gave his unconditional support to the move and continued to serve as its artistic advisor. Defending his position, Li explained:

Perhaps it was a bit overdone at the beginning in laying off all the members of the old orchestra, who I think still had their worth after all these years of playing together. While the technical skill of the new orchestra is much better than the old one and is capable of performing any new scores, I think they still lack an in-depth understanding in the basic repertoire, which is rather limited at the moment. How to put a piece of classical music together into an organic whole requires profound appreciation of the work and the ability to translate that into the performance. And that's where the old members could play a more positive role than some of the new players.

But as the saying goes, there is no bad orchestra; there is only bad conductor. Maestro Chen Zuohuang has done a good job in liaising with various channels in order to keep the orchestra going. He has decent conducting skills, and maintains good relations with all parties. That is not easy in China. Despite some management problems in the orchestra, I think he has performed well during the past three years. The contract will expire after the National Day and I don't know what the authorities will do next.

Li also defended the orchestra's program selection against some prevailing opinions among Beijing music circles that the works performed are too conservative and that the new orchestra's future relies on new compositions.²⁵ Li charged: "That's a foreigner's view towards China. When some of our audience don't even know what a classical symphony is, how would they appreciate a new musical piece? To introduce symphonic music to our audience and help them appreciate it, I agree that Chinese compositions should come first so that our people can hear their own music. But we should also perform Western classical music simply because it has a larger repertoire."

Reflecting on his career of sixty years and responding to the question if there was a period in which he felt most gratified with his work, Li said without hesitation and rather emphatically:

No, I don't have any.²⁶ I am always working anyway. If I get to do my work without any interference, I may be happy a little. But if I have to follow orders to do, say, a model play, I will not be happy. Yes, I should say I was quite pleased with my performances during my Soviet days, especially with the Leningrad Philharmonic in 1957. But that's not China. The forty years of the Central Orchestra were a history of struggle.

Li is still working to promote Western classical music in the People's Republic of China. As my interviews with him approached an end, Li told me:

You know, Beijing will host its second International Music Festival in October-November and Fu Cong will come again.²⁷ This is very significant to Beijing which has had only two such occasions in its entire history. How pitiful it would be if we as a famous state capital in the world had no music. I hope one day each province and region in China will organize their own music festivals and compete with one another.

Figure 2. Maestro Li and the author in
Beijing Xiehe Hospital, October 1999



Notes

1. I wish to thank Maestro Li for letting me interview him for more than ten hours on such "improper" occasions as concert hall backstage and hospital quarters. My sincere gratitude also goes to Maestro Bian Zushan, former chief conductor of the Central Ballet Orchestra, and Ms. Jiang Xiaoyun of the Central Conservatory for their generous assistance in preparing this paper. I am no less grateful to my teacher Professor Barbara Smith and Professor Joseph Lam for their meticulous and constructive comments.

2. I had two interviews with Maestro Li, on April 23-24, 1999, in Shenzhen where he held a concert as part of his southern tour to perform and give lectures on Western classical music. He felt sick shortly after his tour to North America in the summer of 1999, when he performed and recorded Tchaikovsky's Fifth Symphony and the *Butterfly Lovers Violin Concerto* in Los Angeles. It was in Beijing Xie'he Hospital that I held another two rounds of interviews with him on September 30 and October 2, 1999. Li did not make it to the commemorative concert on November 19, 1999 when he performed with Maestro Issac Stern in the Mozart concerto. The performance received a standing ovation and was carried in national media.

3. *Yinyue zhoubao* (Music Weekly), June 25, 1999, p.7. In April 1999, Li conducted his concert in Shenzhen sitting on a high chair. His back leaned on a piano which remained on stage throughout the concert.

4. None of the official publications has mentioned this as the reason for Li's departure for Shanghai, including the detailed account in Bian (1994). In a private interview with conductor Bian Zushan in 1991, Li said his mother secretly gave him the money to take a ferry from Tianjin to Shanghai.

5. The authors also said Li rode on a military plane specially arranged by Zhou Enlai. It was said that Li read the score of Beethoven's *Choral Symphony* during the flight. Bian (1994) said that Li took with him many sets of music scores to Yan'an.

6. Li arrived in Yan'an in November 1946 and left next May as the CCP headquarters evacuated from there (Bian 1994).

7. Li and the orchestra performed many new compositions, such as He Luding's "The liberated Don Quixote" and Ruan Zhangjing's revolutionary opera, *The Red Leaf River*. The orchestra also played Mozart's *Eine Kleine Nachtmusik* to a huge crowd in Shijiazhuang after the city was taken by the communist forces (Bian 1994: 727; *Music Lovers* 1982/ 3:21).

8. Gennadi Rozhdestvensky, the famed Russian conductor and son of Anosov, was another one of the four honored (Bian 1994: 727). The cover of the CD, *The Art of Nikolai Anosov* (Arlecchino ARL 113-114), shows a picture of Anosov, and his students, including Li.

9. Li said that he had made an in-depth study on the Franck symphony, which was his favorite concert piece. He conducted the work without a score with the Hong Kong Philharmonic Orchestra in 1987.

10. Based on an interview with Li's Moscow schoolmate and veteran chorus conductor, Maestro Yan Liangkun, in Hong Kong, May, 1999.

11. Warner Gelslin of Halle, East Germany was invited by the Ministry of Culture to hold a conducting master class for eighteen Chinese conductors in early 1956. He was also the founding music director of the new Central Orchestra which was organized in 1956. He left China for West Germany after the Anti-Rightist campaign started in 1957 (*Renmin yinyue* 1995/11: 22-3).

12. Li said that his visit to Cuba was probably in the early 1960s when the US still had a military base there. Bian (1994) reported that the visit took place in December 1964.

13. Li's next overseas tour was in 1973, a year after Sino-Japanese normalization of relations, when he traveled to Japan with the Central Orchestra.

14. Western classical music was banned in China after Mao Zedong issued a directive condemning traces of "capitalist art" existing in the cultural realms in late 1963. Subsequently only revolutionary works, such as *Shajiabang* and *The East is Red*, were allowed public performances. By 1967, the Central Orchestra was suspended along with all conservatories when the Cultural Revolution began. Liu Xun (1990: 11) said that Li had nothing to do during that time, and began to learn bicycle repair work; he became so good at it that members of the orchestra took their vehicles to him for inspection and repair.

15. See Dai Jiafang (1994), a musicologist at Shanghai Conservatory. Jiang Qing, or Madam Mao, reinstated Li in September 1968 when he was summoned to take part in the production of *Taking the Tiger Mountain by Strategy*.

16. The three foreign ensembles that visited China were the London Philharmonic in March, the Vienna Philharmonia in April, and the Philadelphia Orchestra in September.

17. Dai said that it was Yu Huiyong, Jiang Qing's lieutenant in charge of cultural matters, who asked Li to take charge of the orchestra visits; Yu was preoccupied with the production of a new model play *Azalea Mountain* (*Dujuan shan*) (Dai 1994: 327).

18. Formed in April 1970, the elite ten-member committee carried out the functions of the former Ministry of Culture, which was dismantled at the beginning of the Cultural Revolution. See Gu (1994).

19. Harold Schonberg, a *New York Times* critic visiting China with the Philadelphia Orchestra, had earlier called the *Yellow River Piano Concerto*, Jiang Qiang's only revolutionary model music piece, "Yellow Fever Concerto," which "may be a piece of trash" (*New York Times*, October 14, 1973).

20. Seiji Ozawa later told Wu that some members in American music circles put the blame on Ormandy for China's renewed attack on Western music shortly after the Philadelphians' visit (Wu 1997: 769). They argued that nothing had happened after the London and Vienna orchestras' visits. The abrupt cancellation of the scheduled performance of "Moonlight Reflected on the Second Spring" on the orchestra's season program lent support to such a claim.

21. The Politburo meeting was held on December 12, 1973 and an official announcement was made ten days later. It marked the formal yet brief comeback of Deng Xiaoping with Zhou's support. The music conference was convened in Tianjin on December 18 and was supposed to last for one week to criticize absolute music. Dai (1994: 329) says the gathering came to an end on December 25.

22. Dai (1994: 410) reports that both Jiang Qing and Yu Huiyong were at the concert.

23. Bian said that the China Broadcast Symphony Orchestra performed a complete Beethoven symphony cycle in late 1987, with five leading Beijing conductors, including Li. In addition, in 1983 a French recording company recorded all the Beethoven symphonies with the Central Orchestra; Li conducted the second, fifth and the sixth symphonies. Bian's account made no mention of the 1984 performance (Li 1997: 416-17).

24. A sect of mixed Buddhist and Taoist creed, Falun Gong performs deep breathing exercises to improve health. It boasts a world-wide membership of over 100 million followers; it was banned in China in July 1999.

25. Such prevailing views are held by Ye Xiaogang, a prolific composer and professor of the Central Conservatory and composer-in-residence of the Shanghai Symphony Orchestra, and by many other young to mid-age music intellectuals in Beijing.

26. Bian quoted Li as saying that 1980-89 was the period that he felt most constructive and pleased after decades of music activities (Li 1997: 422). It was the period when he conducted in the U.S., Canada, West Germany, Portugal and Spain.

27. The second Beijing International Music Festival, October 18 to November 19, 1999 featured international artists such as pianists Martha Argerich, Fu Cong and Melvyn Tan; violinist Isaac Stern; cellists Mischa Maisky and Julian Lloyd Webber; the Suk Chamber Orchestra; and the Kodaly Quartet. The music feast closed with a special concert to commemorate the twentieth anniversary of Isaac Stern's film, *From Mao to Mozart*. See the festival website <http://www.rhapsoarts.com> for details.

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Glossary

Bian Zushan	卞祖善
Chen Peixun	陳培勳
Chen Yi	陳毅
Chen Zuohuang	陳佐湟
"Erquan yinyue"	二泉影月
Fu Cong	傅聰
He Jingzhi	賀敬之
He Luding	賀綠汀
Li Delun	李德倫
Li Huanzhi	李煥之
Luo Zhongrong	羅忠鎔
Ma Sicong	馬思聰
Nie Er	聶耳
Qiao Guanhua	喬冠華
Wu Zuqiang	吳祖強
Xian Xinghai	冼星海
Yan Liangkun	嚴良
Yu Huiyong	于會泳
Yuan Shikuai	袁世海
Zhongnanhai	中南海
Zhongyang yuetuan	中央樂團

中國第一代指揮元老李德倫以八十二歲高齡敘述他六十多年的音樂生涯，親身直接或間接參與當代中國各歷史階段中發展西洋交響音樂的曲折路程，其中以憶述73-75年期間與江青一伙的對立尤其珍貴。本文一方面側面勾劃出大師對西洋古典音樂從殿堂的尊貴淪為權力鬥爭的工具的感嘆與無奈，亦可瞭解他對交響音樂事業在中國的無限憧憬及堅決的信念與執著。

Chinese Music in the San Francisco Bay Area

Valerie B. Samson

Introduction

In the 1970s and early 1980s when Ronald Riddle was preparing his book *Flying Dragons, Flowing Streams* (1983), there were many indications that Chinese music in the San Francisco Bay Area was declining. The population of musicians in Cantonese Opera clubs was aging; most young people had neither time nor interest in joining the social and musical world of their elders; educational opportunities were limited; and very few performers of Chinese music considered applying for arts funding to help them reach wider audiences. Live performances of opera troupes had decreased dramatically from pre-World War II years; the offspring of immigrants no longer centered their lives in Chinatown; and the Cultural Revolution on Mainland China (1966-1976) adversely affected musical activity on both sides of the Pacific. "While an obituary for Cantonese-opera clubs at present would be decidedly premature, one looks in vain for an emerging constituency that would carry on the clubs' traditions twenty or thirty years from now" (Riddle 1983:222).

The remarkable flowering of Chinese music and culture here in the Bay Area since those days has taken most people by surprise. Not only have many of the old Cantonese Opera clubs survived, but also many new ones have been founded, including Sunwan (1991), Gachau (1993), Hongdau (1994), Namgok (1995), Gumsan (1998), and Yeeying (1999). It is not uncommon to see young people in trendy clothes with cellular phones in their pockets sing Cantonese Opera, play traditional instruments, and energetically organize the funding and publicity for concerts. Older instrumentalists who claimed in 1980 that Cantonese opera arias were too long and complicated to interest them, now both play and arrange scores.¹ There are new professional instrumental ensembles like the Melody of China (1992) comprised exclusively of recent arrivals, and new organizations like the Chinese Performing Artists of America (1991) that promote a variety of professional performing artists. In addition, Western music organizations such as the San Francisco Symphony Orchestra and the San Francisco Contemporary Music Players occasionally program compositions by Chinese composers who have immigrated to the U.S.

As in earlier years, visiting troupes from abroad continue to perform here in the San Francisco Bay Area. In the past few years audiences have heard the Chinese Theatre Circle of Singapore, the Guangzhou Province Cantonese Opera Troupe, the Chorus of the Central Philharmonic Society of China, the Shenyang Opera Troupe, and the Zhanjiang Xiao Kong Que Cantonese Opera Troupe among many others. Recent visiting instrumental ensembles include the National Ensemble of Chinese Music, the Shanghai National Music Orchestra and the Huaxia Chamber Ensemble. Exiled monks from the Drepung Loseling Monastery in Tibet have also performed for us recently.

Bay Area audiences also hear versions of Chinese drama and opera by non-Chinese directors. The Berkeley Repertory Theater performed Mary Zimmerman's drama version of *Journey to the West (Xiyou ji)* in 1997. The University of California, Berkeley, hosted Peter Sellar's version of *The Peony Pavilion (Mudan ting)* in 1999. This modern production featured new music flavored with Western popular and operatic styles but also included some Kunqu singing and staging.

This report offers some explanations as to why the number and variety of Chinese music and drama performances is increasing in the San Francisco Bay Area. It suggests that the Chinese performing arts and attitudes towards them have become more diverse here and will continue to diverge in the near future. It also suggests that the experiences of organizations performing Chinese music have strong parallels with the experiences of other local arts organizations and artists, both past and present. I include a discussion of some of the goals of several organizations that perform Chinese music, but because of space limitations, I leave detailed analyses, interpretations, and comparisons for other studies.

First I give an overview of the San Francisco Bay Area. Its extraordinary recent history, well researched by many others, has strongly affected the cultural situation here. Then I describe four events from the 1998-1999 season: a concert by the California Chinese Orchestra, a performance by the Lily Cai Chinese Dance Company and a panel discussion about this performance, a concert by the Asian American Jazz Orchestra, and the annual extravaganza of the Chinese Performing Artists of America. After a brief discussion of goals and regional influences, I follow with conclusions and an appendix listing local Cantonese Opera clubs and troupes, instrumental music groups, and organizations that perform Chinese music along with other arts.²

The performance reports are based mainly on my fieldnotes but also include some background information from other sources. I offer them for the sake of comparison with other performances, to provide data necessary for identifying trends, and to help create a “snapshot” of cultural practices at this time and place. Currently not enough quantitative studies have been done to show changes in repertory, instrumentation, and social customs in the life of Bay Area Chinese music. There are abundant opportunities to gather data and many people record or photograph performances, but this documentation largely remains scattered and unexamined as a whole. There are also many elderly musicians who are happy to share their memories of the musical activities in Chinatown of the past fifty or sixty years, but very few people have preserved these oral histories in any form. As we begin the year 2000, our heightened consciousness of time and place may change this. Much study remains to be done.

I chose the four events for this report to illustrate the activities of organizations around the Bay Area with different goals. Though three of these four performances included dance, I did not intend to focus on this performing art. Only after making my choices and attending the performances did I learn that San Francisco is a “massive dance town.” Not only does it have one of the oldest and largest ballet companies in the U.S., the San Francisco Ballet, it is also the home of numerous other dance companies and a major destination of touring troupes. The annual San Francisco Ethnic Dance Festival is the largest of its kind outside Washington, D.C. (Erickson 1999).

My choices neither imply the relative lack of importance of other events nor represent the full variety of different Chinese performing arts events here. Bay Area audiences can hear performances not only of Cantonese Opera, many kinds of traditional and folk music, jazz, new music, and dance accompaniments, but also performances of popular music, karaoke, Peking Opera, and even Kunqu. It is important to keep in mind that most performances of Chinese music here are not public concerts. Performances in music clubs, in schools, at banquets, and at private parties are neither advertised nor discussed in the press. Nevertheless, they comprise a significant part of the cultural life of San Francisco.

For the purposes of this study, I include a broad range of music in the category of “Chinese music.” If the performers or composers represent their music, regardless of its complex origins, as being Chinese, I accept their categorization for the purposes of discussion. Nevertheless, terminology concerning Chinese music here is not standardized and unlikely to become so in the near future. Artists talk to each other about the meanings of the words they

use, but because there are so many people with different backgrounds, understandings differ widely. The word "Chinese" is often as ambiguous as the word "American" when used to describe music, musicians, culture, or ethnicity. The term "Chinese American" compounds these ambiguities.³

An Overview of the San Francisco Bay Area

The Bay Area is situated on a boundary; it is both the western terminus of transcontinental routes and a portal to America from Asia. Its reputation as the destination of dissatisfied elements, adventurers, and misfits from other parts of the United States who arrive at the end of the line both physically and psychologically is counterbalanced by its reputation as the beginning of opportunity for those arriving from across the Pacific. Called "Old Gold Mountain" by the Chinese since the days of railroad building, San Francisco, and California in general, reached legendary status as a land of economic opportunity. From 1848 onward, Chinese sojourners and immigrants brought their cultures with them to California (Riddle 1983:3). In more recent years, the tremendous influx of people from China, Hong Kong, Taiwan, Malaysia, and Indochina has added a great variety of cultural attitudes and practices to the Chinese community already established here (DeLeon 1992:29).⁴ "They come for the tremendous opportunity, believing that in no other place in the world right now can one person accomplish so much with talent, initiative, and a good idea....They come even if it's illegal to come" (Bronson 1999:113).

Suspended at the very edge of the continent since 1937, the Golden Gate Bridge is as symbolic as Yumen Gate on the Great Wall. Without hope for new lives farther west, hundreds have simply jumped off, never to return.⁵ Newcomers from China, on the other hand, have been moved to tears when finally setting eyes on the bridge. For many, arrival at the Golden Gate is like arrival in a promised land after weeks crossing the desert on the Silk Road. As Cantonese singing teacher Sing Lee wrote in 1998,⁶ "The Bay Area has its natural beauty. Its air is refreshing. Its resources are abundant. Its culture is diverse. It is truly a land of treasures. The Bay Area nurtures us. It inspires us. We should cheer for the Bay Area. We should sing for it. We will make the Bay Area sparkle in brilliance!" (Lee 1998:43).

The Bay Area fomented creativity in many areas. It is a hotbed of environmental activism, populism, and progressivism. Maintaining one of the most liberal voting records on civil liberties in the United States, "San Francisco activists are proud of their city's nonconformist reputation and take every opportunity to show their colors, celebrate differences, and champion unpopular causes. Many see themselves and their city as the precursor of social change in this country" (DeLeon 1992:3). With its multi-ethnic diversity and its extraordinarily prominent gay/lesbian population estimated to constitute 16% of the adult population (DeLeon 1992:30), San Francisco "has no natural majority; its majorities are made not found.... Everyone is a minority. That means mutual tolerance is essential, social learning is inevitable, innovation is likely..." (DeLeon 1992:13). The Bay Area has nurtured some of America's most original artists, including mid-century figurative painters Richard Diebenkorn, Clyfford Still, and Elmer Bischoff; beat generation poets Lawrence Ferlinghetti, Allen Ginsberg and Jack Kerouac; early jazz musicians Art Hickman and Ferde Grofé, said to have initiated the era of big band arrangements (Selvin 1996:80); 1960s rock groups such as Jefferson Airplane, the Grateful Dead, and Big Brother and the Holding Company (Selvin 1996), early electronic music inventors Donald Buchla and John Chowning; filmmaker George Lucas; and many multimedia developers in the 1990's.⁷

The culture and quality of life here have attracted substantial immigration. San Francisco has the highest rate (17.6 per 1,000) of immigration of all counties in California, four times the average rate for the U.S. as a whole. Santa Clara county (Silicon Valley) has the second highest rate of immigration. One third of all foreign-born in the U.S. are in California. More than one third of San Francisco residents are foreign born and almost half of these (48%) arrived during the 1980s. More than half of all births in San Francisco are to foreign-born mothers (Chiang 1997:22).

The recent surge of immigration has changed the demographics of the Bay Area. Most legal immigration into the U. S. is from Asia (67.5%) and mainly to California (Chiang 1997:22). At the most recent peak of immigration in 1990, 8,266 Asians settled in San Francisco. Among major U.S. cities, San Francisco ranks behind only Honolulu in percentage of Asians (U.S. Dept. of Commerce 1994: Table 1). Neither San Francisco nor California as a whole has a racial majority (Chiang 1997:13).⁸ Five of the eight top Asian populations in the U.S.

are in California and three of these are in the Bay Area. Not only is California the most populous state, but outside of New York City, San Francisco is also the most densely populated county in the U.S. (U.S. Dept. of Commerce 1994: Table 1).

Related to the rise in immigration, the Bay Area has experienced an economic and technological boom of unforeseen magnitude (Ross 1996:5). Silicon Valley technology industries have had difficulty hiring enough trained engineers and other staff to meet their expanding needs during this "digital gold rush" (Bronson 1999: cover). One third of all high-tech workers must be recruited from outside the area (Evangelista 1999). Even the demand for unskilled labor is greater than the supply of documented workers. Many store windows in San Francisco currently display "Help Wanted" signs; nevertheless, unskilled labor wages remain low and illegal workers still suffer exploitation. The labor problems here mirror the problems in Western Europe resulting from the migrations of workers from economically depressed areas (*The Economist* 1999a,b).

As Chinatown overflows into many parts of San Francisco and its suburbs, opportunities for interaction with other cultures have increased. When school lets out in the afternoon, riders on the #38 bus line between "New Chinatown" and downtown can hear teenagers sing Russian pop songs. Within a mile south of San Francisco's Chinatown, a new district called Multimedia Gulch has sprung to life. This "gulch" is the home of various internet companies, the offices of *Wired* magazine, and numerous software companies on the cutting edge of multimedia development. A tourist map boasts that a twelve square block area in Multimedia Gulch has "the highest concentration of art west of the Hudson River." The main bus line through Chinatown, the #30, goes through the Gulch, passing by the new San Francisco Museum of Modern Art (opened in 1995), which exhibited some sensational avant-garde works in 1999 in the show *Inside Out: New Chinese Art*. Also on the #30 bus line is the new Yerba Buena Center for the Arts (opened in 1993), which regularly stages Cantonese Opera and other Chinese music programs in addition to a wide variety of other local and international performing arts.

Part of Oakland's Chinatown has been redeveloped, housing the Oakland Asian Cultural Center at the new Pacific Renaissance Plaza (opened in 1995).⁹ Two new Cantonese Opera clubs, Gachau and Hongdau, meet in an airy new building nearby. There is similar development in San Mateo County (south of San Francisco) and in San Jose with new performance spaces, art galleries, and other facilities.

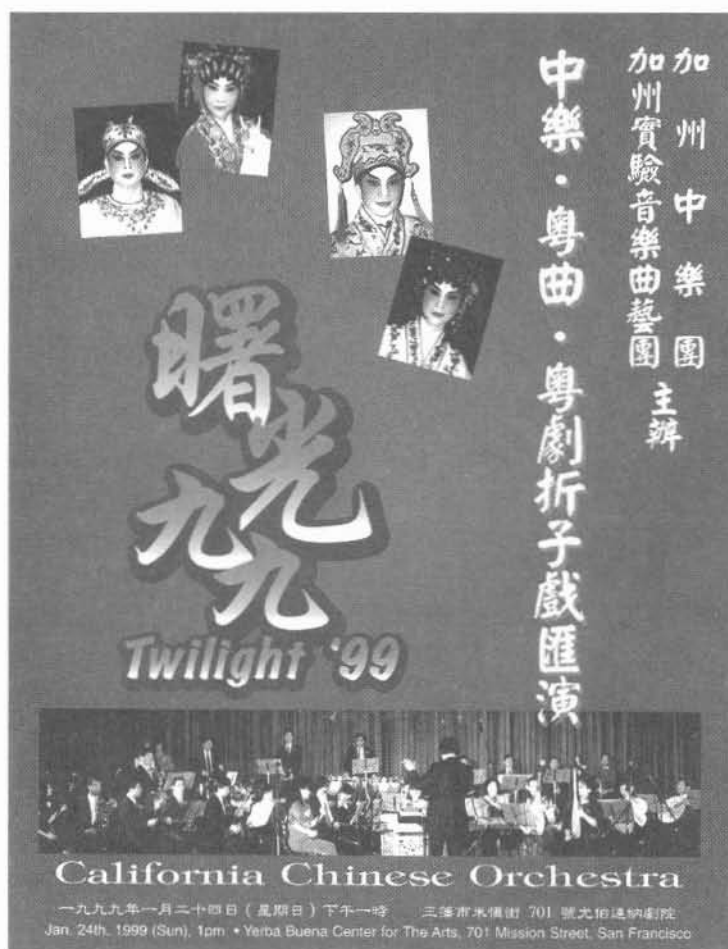
Judging by the list of financial sponsors on programs, economic support for Chinese cultural events in the Bay Area is strong and widespread. While many organizations receive grants from major organizations like the California Arts Council and the San Francisco Art Commission, small businesses and individuals also contribute generously.

The California Chinese Orchestra (Gachau)

The California Chinese Orchestra and the New Chinese Opera Collective performed at the Yerba Buena Center for the Arts in downtown San Francisco on Jan. 24, 1999 from 1 pm to 6 pm. This fifth annual New Year's performance was titled *Twilight '99* after the name of a symphony by music director Jeffrey Wong (Kwoksan Wong). The *Twilight Symphony* was first performed in 1996 on this group's concert *Symphonic Memories of China*. The name *Twilight '99* "evokes the image of the fading of the twentieth century. Its musical selections reflect the direction to be taken by the California Chinese Orchestra. It will be a time for flight towards new horizons, like birds riding the winds over breaking waves" (California Chinese Orchestra 1999:4).

The California Chinese Orchestra (CCO) is a non-profit organization founded in 1993 "to preserve the art of traditional and contemporary classical Chinese music. Its central mission is to promote awareness of the Chinese musical heritage to future generations. Through performances the orchestra hopes to build bridges between Chinese and non-Chinese music lovers, to promote the exchange of cultures, and to celebrate the unique contributions that immigrant Chinese have made to the prosperity of this region" (California Chinese Orchestra 1999:4). The program notes explain that this concert was performed by the experimental branch of the CCO that serves as its educational arm.

Figure 1. The California Chinese Orchestra's program cover for *Twilight '99*, Yerba Buena Center for the Arts, San Francisco, January 24, 1999



This five-hour performance was divided into two parts. The first hour was a prelude to the afternoon of Cantonese Opera which followed. A 29-member orchestra consisting mainly of traditional Chinese instruments played two instrumental pieces. These were followed by two Cantonese songs featuring a soprano supported by both the orchestra and dancers. Afterwards the orchestra was reduced to form the opera ensemble which performed six scenes, four of which were staged.¹⁰

For this performance the CCO consisted of a mix of local Chinese American musicians and recent immigrants. A small core of conservatory-trained non-Cantonese immigrants sat closest to the Sichuanese conductor, Xiaoming He, who rehearsed the orchestra in Mandarin. Concertmaster Hong Wang, artistic director of the instrumental group Melody of China, was originally from Nanjing. As far as I could tell, everyone else in the orchestra came from a Cantonese tradition. It was unusual for a local Chinese orchestra of this size to lack Caucasian performers.¹¹

A flier for this event said that tickets would be available only at the door. Yet an usher told me that the tickets had been sold out and only on the day of the performance had a block of seats in the balcony been released for sale at the box office. I got the impression that the best tickets had been reserved for the friends and families of the performers and the general public was allowed in only as space permitted. Naturally, the audience was mostly Chinese American and Chinese.

The emcees used Cantonese and English almost exclusively. When the Cantonese-speaking emcee, Kathleen Lao, took up too much time, Steven Soo abbreviated his comments in English or omitted them altogether. Even though the CCO aims "to build bridges between Chinese and non-Chinese music lovers," the program included no transliterations of the names of performers or any biographical information about them in English, and no synopses of the plots in English. There were no supertitles in any language.¹²

After calling attention to the beautiful new surroundings at Yerba Buena Center for the Arts, Soo listed the rules: no food, no drink, no smoking, no talking, no in-and-out, no sing-along, and turn off beepers and phones. I got the impression that he thought this audience was not used to attending performances in Western concert halls. Soo also introduced conductor Xiaoming He and opera ensemble leader Jeffrey Wong in some detail.¹³

As usual, a few San Francisco politicians used this concert as a campaign opportunity—politicians in San Francisco treat all public performances of Cantonese Opera as campaign opportunities. Speaking in Cantonese, San Francisco Supervisor Mabel Teng proclaimed this day as “Wong Kwoksan Day” in San Francisco. Addressing Wong as “Master,” she called this a historic moment. Honoring performers with special days has become routine here.¹⁴ Also speaking Cantonese, Supervisor Leland Yee made some comments about the good work of Wong helping educate the next generation and even went so far as to say, “if you need funding, feel free to come to me.” Even though Wong’s organization is based in Oakland, not San Francisco, Yee pledged his support. The mayor of San Francisco and the two city supervisors mentioned above sent letters of congratulations. Such letters are considered important enough to reproduce in the programs for all to read.

As usual, festive bouquets of flowers were on the stage. Altogether there were eleven, with inscribed red ribbons positioned so as to be legible even from the balcony where I sat. This suggested that it was important for the audience to know which businesses, organizations, or individuals sent them. Even though these inscriptions were endorsements indicating community support, they also resembled the advertising at athletic events.

All of the instruments in the orchestra were Chinese except for the timpani, a military drum, a triangle, two violoncellos and a double bass. The orchestra consisted of thirteen bowed instruments in the *huqin* (fiddle) family [nine *erhu*, three *zhonghu* (alto two-stringed fiddle), one *gaohu* (highest-pitched two-stringed fiddle)], two *yangqin* (dulcimers), two *guzheng* (zithers), two *pipa* (lutes), *dizi* (horizontal flute), *xiao* (vertical flute), two violoncellos, one double bass, one bass *ruan* (moon-shaped guitar), and percussion (two players). Of the twenty-nine performers, eleven were women, six of whom played *erhu*. Both *pipa* players were women, and one each played *yangqin*, *guzheng*, and violoncello. No women played flute or percussion.¹⁵ In the five instances where a woman shared a stand with a man, the man always sat on the outside. In the Cantonese Opera ensemble which followed, only two of the ten to twelve musicians were women; one played *pipa* and the other played *erhu*. This reduced participation by women as instrumentalists is more typical of what we see in local Cantonese Opera clubs.

Most of the instrumentalists were named in the program but without explanation as to which instruments they played. The program included photographs of the most important participants: the conductor of the full orchestra (Xiaoming He), an arranger (Xiuwen Peng), all four leading musicians of the opera (Jeffrey Wong, Weiching [Linda] Wong, Man Cheng and Kai Wong) the two opera masters (Siukwan Lam and Chiuhong Pak), the artistic director (Shiufan Lam), the two emcees, and all the principal singers.

Jeffrey Wong composed the first orchestral piece, *Twilight Symphony*, and Xiuwen Peng arranged the second piece, "The Moon is High." Both were in a style consistent with other pieces for orchestras of Chinese instruments. The program notes describe the *Twilight Symphony* as a unique Chinese folk symphony combining modern folk melodies with Western symphonic structure: "Robust melodies capture the power of twilight as a force that inspires human creativity. At twilight, when night and day hang in balance, sleepers awakening from their dreams first feel a surge of anticipation for the new day. The symphony captures the emotions of this moment when twilight infuses the wakeners with the confidence to build a beautiful future" (CCO 1999). Composer Jeffrey Wong explained that he had tried to create a work that would be heard as Chinese and not simply as Cantonese and felt discouraged when a reporter "pigeonholed" his music instead of paying attention to what it really was (Wong, Jeffrey 1999).

Program notes describe "The Moon is High" as a tone painting that musically represents the moon's progress across the night sky. The orchestra got good dynamic contrast in Peng's arrangement in spite of insufficient rehearsal time. Some members of the *erhu* section were playing together only for the second time. Conductor He explained that there had not been enough funds to pay the musicians to come to more rehearsals and acknowledged that this was a serious problem.

Singing with the orchestra after this, Susan Chang significantly changed the character of this event. She and the dancers who performed with her in the first song, "Spring in the Willow Grove" were all amateurs and elderly. Chang's voice was hardly strong enough to keep from wavering. The five dancers in red tops with fuzzy pink fans looked so humorous that the man sitting next to me could not suppress several laughs, yet their presence added significantly to the performance. These women cancelled out the grandiosity of the orchestra behind them by evoking folk traditions where villagers participate. They bridged the gulf between performer and audience so effectively that we got almost as much pleasure in watching them and listening to Chang as we would have if we had known them personally.

Six younger dancers in white suits similar to baseball uniforms joined Chang for the second song, "Ballad of the Mulberry," composed by Jeffrey Wong. They wore purple stripes down the sides of their pants and avocado-colored scarves in addition to pastel mesh caps highlighted with glitter. Chang herself wore a Chinese dress and a fringed, embroidered aqua-colored scarf. Afterwards, she was deluged with origami money fans, two money hearts, two bouquets, and a sash with bills attached to it. When the audience laughed to see so many tributes, Soo added to the merriment by announcing that anybody who wanted to give more flowers was welcome to go backstage. Chang herself presented a small bouquet and plaque to the dancers who had accompanied her. As usual, recipients posed for photos at each presentation.

After this, the large orchestra disbanded and the Cantonese musicians took up their places on the left behind the curtain where they stayed for the rest of the afternoon's performance. There were at least ten instrumentalists and probably more: the percussionists were hidden by the curtain. There were five bowed instruments including double bass, a saxophone, an amplified bass *ruan*, a *pipa* which was relatively hard to hear but used as a solo to excellent effect in the last scene to evoke the frontier, and sometimes a *dizi*. A young man on *erhu* also doubled on *suona*. This was the first time I have ever heard a double bass played in a Cantonese Opera ensemble. In the recent past, the lowest-pitched instrument in such an ensemble would have been a saxophone or an electric guitar (Leung 1977:9), and the *pipa* would have been heard only rarely (Riddle 1983:213).

The musicians played together so flawlessly that they sounded as though they had rehearsed together for years. Jeffrey Wong lived up to his stellar reputation with his clear, well-shaped *gaohu* playing. For a scene in *The Everlasting Sorrow of Emperor Xuan Zong of the Tang Dynasty*, he changed to a silk-stringed *yehu* with a coconut soundbox. The raspy, soft sound produced a dramatic contrast. This opera ensemble played the old Cantonese tunings so fluently and naturally that it was as if they had never heard the altered tunings played so frequently here in San Francisco in recent years. Amplification of the instruments was inobtrusive until someone boosted the levels of the *yangqin* and *pipa*, throwing off the dynamic balance.

As Soo became concerned about staying on schedule, he cut his remarks in English shorter and shorter. Then he told those wishing to give bouquets to do so backstage. Keeping on schedule even meant bringing the curtain down on one such presentation in progress. This time-saving effort seemed draconian

considering the importance in the Chinese community of giving honors in public. Finally, Soo gave us only ten minutes for an intermission after more than two hours. This was all the time needed to change scenes. Later we were given a fifteen-minute intermission under similar circumstances.

Not unusual for this kind of program, the first and third arias were not staged. When there was no background scenery, the singers neither wore opera costumes nor moved about the stage. Nevertheless, the glittery stage attire of the women singers suggested that they still wanted to catch the attention of the audience. Regardless of whether they sang male or female roles (*sheng* or *dan*), the women all wore sparkles in their hair in the unstaged selections. One woman singing the male role wore a pin-striped suit jacket over a brilliant blue sequined top; another wore an evening gown.¹⁶ The deep red fingernail polish of some of the singers was quite visible from the balcony. The more accomplished singers gesticulated and used dramatic facial expressions while less experienced singers stood stiffly and sang as if their wireless mikes were mounted on stands.

The audience was audibly impressed by the gorgeous costumes and the beautiful scenery in the staged arias. The costumes were dazzlingly colorful, elaborately embroidered and, on the women, sometimes dripping with sparkling jewels. The visual effect of fourteen performers entering simultaneously in the last scene was stunning. Always a crowd-pleaser, dry ice fog was included as part of the scenery in the dream scene.

Even though the quality of singing varied widely, the audience did not seem to be disappointed. One *dan* was sometimes so flat in her singing that when the instruments entered behind her, it sounded as though they were modulating. No one flinched to hear Joseph Leung, who had just had surgery on his vocal cords three weeks earlier, sing the *sheng* role in *The Everlasting Sorrow of Emperor Xuanzong of Tang Dynasty*. Leung's hoarse voice added to the pathos of the parting scene but was completely out of place in the dream scene and the reunification scene. Leung sang his part as if nothing whatever was wrong with his voice. Emcee Soo made a fuss over him not only for his courage, but also because he was the only man singing a male role today. Soo told us that Leung's performance was a special treat.

The audience showed its appreciation for the singers with paper money presented in creative ways. After Ivy Ho's excellent performance in the *sheng* role of *The Story of South Tang Dynasty's Emperor Poet Li Yu*, she received a purple heart decorated with money, a plaque, and many flowers. Even the bouquets included money discreetly folded to look like flowers and leaves. Nancy Chan, who sang the *dan* role, received flowers and a paper lantern with money attached to it. One woman even wore a money corsage as she sang an unstaged aria. Her pink silk flower was surrounded with *origami* leaves made of dollar bills.

Figure 2. Cantonese Opera "band leader" Chuk Fan Man receives a money fan from Laiwa Lam at the Great Star Theater, San Francisco, November 24, 1996



The final curtain call was minimal, including only those performers from the last scene. Only about half the audience had stayed until the end, and most got up to leave right away. Posing for photographs on stage afterwards is an important part of almost all performances of Chinese music by local residents in San Francisco; several people photographed small groups of singers, organizers, and friends.

During the afternoon I asked the opera fan next to me about what Cantonese Opera meant to him. He explained that because his grandmother in China had listened to opera every day when she put him down for a nap as a child, he developed a fondness for the music as he rested. Now he says he "opens his wallet" every time he goes to Hong Kong to pick up more CDs. He knows different versions of the same scenes and could tell me in less than a minute into an aria which version was being performed. Even though he appeared to be only 40 years old, he preferred the older versions.

When I asked if opera was nostalgic for him, he said no. He liked opera not because it connected him with his grandmother and his past, but because the music really was beautiful. He said he loved the music and that most of the performers felt the same way. They spend so much time and effort learning to sing because they love the art, not because it strengthens their ethnic identity. If they wanted to impress the world with their artistry, he argued, they would have chosen a different route if they did not like opera. They might sing popular music instead.

My row-mate was eager to talk about Cantonese Opera stars. He was happy to identify who ranked highest in male and female roles, explaining that ranking was established by general consensus rather than by any competition or annual award. He gave me a rundown of the highlights of the careers of the top stars as well as salacious gossip about them, including their sexual orientations. No matter how much this fan claimed to love the music, he was clearly interested in more than just what happened on stage. His concerns paralleled those of a non-Chinese middle-aged opera fan sitting next to me during Wagner's *Der Ring des Nibelungen* at the San Francisco Opera a few months later.

This Twilight '99 concert was different from the California Chinese Orchestra's 1996 concert in its increased emphasis on Cantonese Opera. Of the nine selections on the 1996 concert, only four were Cantonese Opera arias. The rest of the program consisted of three folk songs, a Hong Kong television theme song, Ni Er's orchestral composition *Dawn of the Spring Lake*, and Jeffrey Wong's *Twilight Symphony*. In 1999, the CCO performed five Cantonese Opera selections, two symphonic pieces, one folk song and one newly-composed song.

A comparison of the programs shows that there was also greater emphasis on the Cantonese performers in 1999. In 1996 seven of the twenty-three identified photographs of participants were of non-Cantonese musicians. In 1999, only one of the fifty-three photographs of individuals showed a non-Cantonese participant, conductor Xiaoming He. Yet five of the Northerners performing in 1996 also performed in 1999.

The Mandarin-speaking musicians all left immediately after their performance in the large orchestra. One orchestra member originally from Hong Kong explained that the Northerners did not understand Cantonese and therefore did not appreciate the opera. When asked why she stayed she explained that she wanted to hear the phenomenal opera ensemble leader Jeffrey Wong play. She expressed regret that rehearsal time had been so short no one had bothered to introduce her to him. When I asked a middle-aged Cantonese singer why the Northerners did not learn to play Cantonese Opera, she reasoned that it was unthinkable for professional musicians to revert to student status.

This year's printed program was fancier than in the past, suggesting an increase in funding. It had a glossy cover in bright colors and with photographs. In 1996 the cover featured black and red ink on plain paper with no photographs. The list of financial supporters in both programs consisted mainly of individuals, community associations, and local businesses, with more than twice as many listed in 1999 as in 1996.

The Lily Cai Chinese Dance Company With The Alexander String Quartet

On Nov. 6 and 7, 1998, the Lily Cai Chinese Dance Company performed at the Yerba Buena Center for the Arts in San Francisco. A panel discussion titled "Signature Marks: Chinese Artists in the U.S." preceded this performance on November 1. The panel consisted of choreographer Lily Cai and composer Gang Situ, both originally from Shanghai, violinist Ge-fang Yang from Wuhan, and moderator John Seto, a long-time local resident. The performance and discussion were sponsored by Chinese Cultural Productions, World Arts West and the Yerba Buena Center for the Arts.

The Lily Cai Chinese Dance Company was founded in 1988 by Lily Cai. It is a resident company of Chinese Cultural Productions, a non-profit organization in San Francisco. A member of "Dance USA," the company presents "a unique variety of classical, folk and modern dances, complemented by dazzling costumes and both authentic and original music." (Yerba Buena Center for the Performing Arts, *Performing Arts*, 1999, 2/ 7). It has performed at numerous local events, such as the San Francisco Ethnic Arts Festival and a Grateful Dead concert, as well as at events in Alaska, Oregon, and Germany. The program notes listed only eight dancers including Lily Cai; all were women.

This program consisted of three dance pieces created collaboratively: *Begin from Here*, *Candelas*, and *Southern Girl*. Besides the choreographer and composers, a set designer and a lighting designer also made important contributions. Electronic music composer Gary Schwantes collaborated with Gang Situ in 1996 to create the music for the first dance. The second dance was performed to the fourth movement of Mahler's Fifth Symphony, and the third was a premier of Gang Situ's *Southern Girl* for string quartet. *Southern Girl* is the first of three collaborative projects commissioned by Meet the Composer.¹⁷

Even though the Bay Area New Music Marathon *Opus 415 No. 4* was in progress simultaneously in the adjacent building, the Saturday performance was sold out.¹⁸ Curtain time was delayed about fifteen minutes to accommodate the crowd at the box office. Standing in the lobby, Situ said he was relieved that so many people came to hear his work. There were Chinese American families with children in the audience. One father pointed out Situ to his child, showing him that a living Chinese person could be a famous composer, too.

In *Begin from Here* the set designs and lighting were of utmost importance. The dance episodes were accompanied by a recorded medley based on different Chinese themes. The music set a nostalgic mood with its parallel fifths and other Orientalisms. Sometimes it was as charming as a little girl trying on her grandmother's hat; sometimes it was as stirring as a patriotic song. Added to this, the stunning visual effect of lighting designer Jack Carpentier's intense red lighting and set designer Matthew Antaky's elevated bright yellow and green ribbons transformed the stage into a world of three-dimensional abstract expressionism. The sharp contrasts of light and dark drew our attention to the bodies of the dancers as sources of motion rather than as individuals. The negation of self for a larger whole seemed both very Chinese and very fitting for the industrial age.

The program notes explain: "This is the testimony of a Chinese artist in the process of forming new perceptions and visions as a result of being infused with new circumstances, influences, and ideas of the West. An aesthetic hybrid of Chinese tradition and the [effect] of the West, *Begin from Here* stands as a metaphor for the points between the known and unknown, the real and the surmised, and what is possible and seemingly impossible" (Chinese Cultural Productions, 1998).

Candelas used dancers as shapes, combined and recombined, to construct visual designs with points of light from candles. Props such as candles or ribbons are a major component of every dance Lily Cai choreographs. In this piece, the positioning of points of light was as important as the bodies of the dancers, which appeared as shapes in various positions with each other to make visual designs. Their contortions fit Cai's explanation of this work as a commentary on self-sacrifice, respect, and modesty. The program notes state that the candle is a symbol of humility: "As the candle burns itself to fuel the fire, its gift reveals an intimate expression of beauty and elegance. In appreciation, the dancers move with a reverence towards their source of light" (Chinese Cultural Production, 1998, 11/1).

The accompanying music by Mahler set a mood appropriate for the aims of the dance and at one dramatic point a sudden chord change was illuminated by a spray of candlelight bursting into flower like fireworks. The San Francisco Ballet and other dance companies mix dance and music from different eras and cultures so often, local audiences not only accept these hybrids but have come to expect them. If the successful marriage of different art forms from different eras depends on the ability of the audience to separate these arts from their original social contexts, this audience had no trouble at all. In *Candelas*, modern Chinese dance paired with classical European music is like an interracial May-December marriage. Ancient Chinese dance paired with modern Western music, a December-May marriage, is almost unheard of, but Cai hints at it in *Southern Girl*.

The Alexander String Quartet, which accompanied the dancers in *Southern Girl*, had formed in 1981 in New York City and taken up residence at San Francisco State University in 1989. Currently consisting of Ge-Fang Yang, Frederick Lifszitz, Paul Yarbrough and Sandy Wilson, the quartet had never performed any Chinese music until Gang Situ wrote this piece for them.

In the program notes for *Southern Girl*, Cai states that there are "common threads of being 'Chinese' [that] are intrinsically inherent, regardless of geographical upbringing." Representing all Chinese girls, a Southern girl is "seductive to demure, mysteriously elegant to playful, sensitive to abrasive...her qualities resonate strength, integrity, and beauty" (Chinese Cultural Productions 1998:1). Cai segmented the dance so that Situ could write his string quartet in four movements. These movements were not named in the program notes.

In the first segment, huge white balls connected the heads of each pair of dancers to create octopus-like creatures with eight appendages. The balls were like large Japanese paper lamps and looked difficult to manage even though the dancers controlled them very well. In the next scene, feathers lit from above fell slowly onto the stage while a girl pressed her thighs together and formed herself into angles while scarcely moving her feet. She seemed to be pilloried by a large, white doughnut-shaped disk through which her hands protruded, and her head was controlled by a "bonnet" of similar material that looked rigidly prophylactic. Her costume besides these white oddities was similar to a Xena warrior outfit (as seen on a popular television show) decorated with metal studs. Her midriff was bare. Other dancers also clad like Xena warriors joined her carrying gold-colored doughnut-shaped disks.

After this, huge shiny metal tubes came down from above. The women, clad in skin-tight flesh-colored body suits hid behind them. Eight tubes hid five dancers, leaving three unoccupied. These numbers fit the Fibonacci series, the foundation of Western aesthetic proportion. The audience could see only the hands of the dancers stroking the columns up and down as if they were giant phalluses. Every now and then a rear end would protrude from behind a tube. The tubes highlighted the bodies as forms rather than as individuals, illustrating Cai's concept of universality but also suggesting the anonymous nature of womanhood. The dancers' alternating caution and daring, hiding and revealing, expressed Cai's concept of a Southern girl as complex and balanced (Chinese Cultural Productions 1998:1).

While we were being entranced by the interaction of the dancers with the unusual stage props under dramatic shifts of lighting, the string quartet played in ethereal blue light on a platform at the left rear of the stage. The physical presence of the musicians on stage made them part of the drama. They were very interesting to watch, but the universe they occupied seemed separate from the universe of the dancers. I had difficulty making a connection between what I was hearing, what I was seeing, and a Chinese Southern girl. Cai explained that interpretation is up to the audience: "I leave the audience to find their own way to feel what they feel" (Cai 1999). Audiences must integrate the separate elements of the performance themselves and draw their own conclusions. Whatever symbolism they perceive is fine with Cai, since her main concern is design. What she and her collaborators created was as expressive and confident as a Picasso portrait. Even if the audience did not understand the mix of disparate aesthetics or the symbolism, the performance was interesting and the audience was attentive. Judging by the enthusiastic applause, the evening was a resounding success.

The way the dancers walked while on stage and the angular poses of their bodies showed that Cai deliberately chose not to include ballet gestures in her choreography.¹⁹ Cai remarked that she was very lucky to be able to train dancers young enough to be open to alternatives. These dancers were willing to perform a whole section based on the movements of their protruding rear ends. Cai focused so much on the "S-curve" pose said to be of Tang dynasty popularity, that she elevated it to icon status. Like imitating hip slang speech from the 1950s by repeating a few tag words, the result was less than believable. Yet by daring to transform her dancers into the unexpected, Cai challenged our imaginations and succeeded in presenting a truly original performance.

After Situ told us at the panel discussion that his music was 80% Chinese, I was surprised at how Western it sounded. Some of the melodic shapes and ornamentations clearly had Chinese origins, but the relationships between the instruments, the range, harmony, and syntax all seemed Western to me. When Situ said his music was 80% Chinese he was probably indicating that the Chinese musical elements in his music were the most important to him. Among other qualities, these elements had symbolic value. They could give him the authority that arises from a "seamless connection with the remote past" (Coplan 1991:40) or serve as icons of ethnic identity. Judging by the heated debate at the panel discussion about what qualifies as "Chinese," each person not only has a different concept of this word, but also attaches great significance to its meaning.

Panel Discussion with Lily Cai, Gang Situ, Ge-Fang Yang, and John Seto

For an hour and a half on the sunny afternoon of November 1, 1998, moderator John Seto led a very lively panel discussion with Ge-fang Yang (violinist), Gang Situ (composer), and Lily Cai (choreographer) at the Yerba Buena Center for the Arts in San Francisco. The interaction between the panelists and the small audience of about thirty people made this an exciting event. Everyone wanted to talk longer and in more depth than the time allowed. Yang, Situ, and Cai compared their experiences in China with what they experienced here and brought up many different concerns. Seto, who immigrated from Guangzhou and Hong Kong as a child and is currently the executive director of the Oakland Asian Cultural Center, added his own perspective on these experiences. The stimulating discussion with the audience that ensued showed that many people wanted to discuss issues openly and reach agreement especially about terminology.

Seto had prepared a list of basic questions for this panel. First he asked the artists about their background and training, the influences of parents and teachers, and whether their focus was on Western or Eastern, classical or folk traditions. Next he wanted the panelists to discuss the sources of their inspiration: how much was traditional and indigenous Chinese, how much was Western and adopted, and what the audience should look for as examples. Because of time constraints, panelists neither answered these questions fully nor got to Seto's other questions: how do changes take place, deliberately or subconsciously, through evolution or revolution? And how does one convey artistic intent to the audience, stimulating empathy and response?

The panelists were concerned about attracting audiences. Yang stated that the audience here is wider than in China since the general public is better educated about music. He felt that audiences in China thought of music as propaganda and avoided it, whereas people here want to come and listen. Situ pointed out that artists must be more accountable to audiences in the U.S. for economic reasons. He told us that in order to get an audience, a composer's music must represent the neighborhood's multiculturalism. Cai added that Bay Area audiences expect something different at each performance, so repeating the old could "kill" one's career. "In order to fit in with America, you have to keep going," she said. But as Yang pointed out, the management for the Alexander String Quartet is reluctant to program new pieces for fear of alienating audiences.

Ann Woo, the executive director of the Chinese Performing Artists of America, brought up the question of why the label "Chinese" was included in the name of the ensemble, "Lily Cai Chinese Dance Company." Cai pointed out that she uses the term "Chinese" in the name of her group because her goal is to promote Chinese culture in the United States. When Woo asked the panelists if they intended to promote Chinese culture here, Situ answered "we are Chinese artists working in the United States not necessarily promoting Chinese art." From the discussion that ensued, it became clear that people label themselves as Chinese for a variety of reasons. Situ said categorization was useful to entice audiences to come. Without giving the public an expectation of experiencing Chinese culture, many would not come. Yet the new music marathon next door (November 7) billed simply as "Bay Area" was often standing room only. I got the impression that attracting a Chinese American audience was more important to Situ than attracting a mixed audience of new music fans.

John Seto brought the conversation back to the issue of who has a right to call something "Chinese" by asking us to remember that immigrant artists are transplanted. They are the same "plants" but with roots in different soil, that's all. Woo countered that being "Chinese" had nothing to do with blood but with cultural literacy: "What audiences understand depends on cultural literacy."

It was this expectation of understanding that lead Situ to approach the Alexander String Quartet. Yang explained that Situ would not have approached the quartet with an idea for collaboration if he had not seen a Chinese member in it. Situ said that communicating with another Chinese was a shortcut to getting the results he wanted. He implied that it was not worth his trouble to explain Chinese musical concepts to professional Western musicians who might not be familiar with Chinese culture. I was surprised to learn later that rehearsals had been difficult even with Yang's help.

Cai indicated that she preferred working with Chinese dancers over non-Chinese. She explained that she could get her young Chinese (actually Chinese American) dancers to rehearse eight hours a day, five days a week. She didn't think non-Chinese would be willing to work that hard. Even though she was sitting in the middle of Multimedia Gulch, the hottest engine of new multimedia technology in the world where 40-hour weeks are a luxury, there was no hint of irony in her voice.

Yang told us that labeling works as "Chinese" or "Austrian" downgrades them because these labels imply that the works have no international importance. Since Haydn's music is meaningful to everybody, he argued, it would be an insult to call it merely "Viennese." As for Western harmony, he told us as if he had repeated this many times before, "Just because you [Westerners] discovered it first doesn't mean we [Easterners] can't understand it... Training is everything." Yang said he never calls himself a Chinese violinist.

Woo also brought up the question of whether the Chinese American dancers at the San Francisco Ethnic Arts Festival who did a Tibetan dance had a right to call the dance "Tibetan." Since most folk dance performances by Chinese Americans feature the dances of China's ethnic minorities, this kind of question has been common here in San Francisco for many years.

Situ and Cai closed by expressing a desire to share their experiences with newcomers. They wanted to show new arrivals how to work in this country to avoid some of the hardships they had had to endure. Seto congratulated all the panelists on making such a mark in the United States that they are already influencing mainstream culture. If the cultural side streams constitute the mainstream, as they appear to here in San Francisco, then the panelists are not influencing the mainstream so much as joining it. But if mainstream culture is a myth, as some local observers suggest, then we can simply call them influential. In any case, the Lily Cai Chinese Dance Company has an enthusiastic following.

The Asian American Orchestra

On February 6, 1999, the Asian American Jazz Orchestra (renamed the Asian American Orchestra a few months later) gave two performances of the *Far East Suite* at the Oakland Asian Cultural Center in Oakland, California. A demonstration took place the previous week to help prepare the audience. The Oakland Asian Cultural Center and Asian Improv aRts (AIR) presented this arrangement by Anthony Brown to commemorate the centennial of Duke Ellington's birth. Billed as a premiere, this version of the *Far East Suite* was a new interpretation of the work composed by Duke Ellington and Billy Strayhorn after their travels to the Middle East and Japan in 1963 and 1964.²⁰

Far East Suite consists of nine movements inspired by "the smell, the vastness, the birds, and the exotic beauty of all these countries" (Dance 1967). Led by Brown on percussion, the Asian American Orchestra (AAO) performed all nine movements: "Tourist Point of View," "Bluebird of Delhi," "Isfahan," "Depk," "Mount Harissa," "Blue Pepper," "Agra," "Amad," and "Ad Lib on Nippon." Several of the movements were played without a break between them.

The performers were all accomplished and well-known jazz musicians: Jon Jang (piano), Mark Izu (double bass and *sheng*), Francis Wong and Melecio Magdaluyo (saxophones), Hafez Modirzadeh (tenor and alto saxophones, alto clarinet, *karna*, *daff*, and *ney*), Jim Norton (saxophones and woodwinds), Qi-Chao Liu (*dizi*, *sheng*, and *suona*), Louis Fazman and John Worley, Jr. (trumpets), and Wayne Wallace and Dave Martell (trombones). At the center of the stage Anthony Brown both conducted and played percussion.²¹ Hong Wang was listed as "back-up" on Chinese instruments but did not appear since Qi-Chao Liu played at this performance.

I was told that for this event, the Asian American Orchestra had hired more brass to supplement their core group. Even so, this group was not quite as large as Ellington's orchestra. In addition, the AAO was more racially and ethnically integrated. The group included four European Americans, two Chinese Americans, a Japanese American, a Japanese-African-Native American, an African American, an Iranian American, a Filipino American, and one recent Chinese immigrant.²²

In spite of heavy rain and traffic, the hall was almost completely full. As the evening wore on, more people stood in back where at least two video cameras and a still camera on tripods were recording the event. The audience was predominantly European American, unusual for the Oakland Asian Cultural Center.

In the *Far East Suite*, Ellington and Strayhorn did not want to quote or copy the music of the people they had visited in Asia. Instead, they wanted to express their inspiration from an "exotic, dramatic and strange" world that was "upside-down" (Dance 1967). The suite was an emotional response to an array of stimulants including poetry and the stories behind the places they visited. Even though the composers did not write for Asian instruments, they did make use of some unusual timbres available to them, especially those of the clarinets and flugelhorn. They probably would have used other instruments if the musicians had had access to them.

Brown's goal was to perform "in the spirit of the original Ellington orchestra, featuring arrangements and contributions created through collaborations among the Asian American Jazz Orchestra" (Brown 1999). His decision to blend the sounds of a jazz orchestra with the sounds of musical instruments and aesthetics of Iran, Japan, and China reflected the background and talents of the musicians. In Brown's arrangement "eastern elements are stronger with instruments from those countries playing a major role" (Brown 1999). Usually the sounds with Asian origins were audibly distinct from the Big Band sounds, yet there were also subtly blended passages. At one point the *ney* was paired with the saxophones for a unique, hybrid timbre. Since most if not all of the musicians were already musically multicultural, the "chemical change" Ellington spoke of in creating the suite had already been simmering in them for some time. A well-blended trio of two *shengs* with clarinet probably evolved from Izu's *sheng* and clarinet duet *Sheng Illusion* from the early 1980s.

Ellington had a knack of projecting a soloist "into the music's movement" and entrusting him with its development (Hodeir 1980). This knack was not obvious in Brown's version. The solos on *dizi*, *suona*, and *ney* were superbly individual, but as other instruments joined them and the volume increased, it was difficult to follow their influence over the music's development. Where I sat against the left wall the acoustics favored the brass section. A passage in "Blue Pepper" was so loud and multilayered, a young jazz player sitting near me remarked that the orchestra must be trying to exorcise demons.

After the performance the audience was so enthusiastic it rose to its feet for a standing ovation. This was a much more responsive audience than usual for local concerts of Chinese music, dance or opera. There were no encores. The musicians themselves expressed both elation and frustration with their performance. Modirzadeh said afterwards that this concert was especially fun because he "got to play with the music." Jang, on the other hand, thought the orchestra should have been able to bring the music alive more than it did. He warned that when the musicians do not listen to each other, the ensemble suffers.

Even though the AAO is only in its second season of performances, many of its members have been playing together in various combinations for a long time. In 1992 Jang, Liu, Magdaluyo, Wong, Norton, Worley, Brown, and Izu played as members of the "Pan Asian Arkestra" in Jon Jang's new work *Tiananmen!* At the San Francisco Jazz Festival in 1996 Izu, Wong, Modirzadeh, and Brown performed with others in a concert billed as *Silk Road, Asian Concepts in Jazz*. The unique combination of talents for each performance celebrates the flexibility of the ensembles not only in their instrumentation but also in their self-identity. For these musicians jazz is truly a living art.

Eight of the performers were listed in the publicity flier as being leaders of the Asian American jazz movement. Identifying the music as a "movement" suggests a consciousness not only of forming a distinct musical style,²³ but also of political mobilization. According to Oliver Wang, a Ph.D. candidate at the University of California, Berkeley, Asian arts and politics are inseparably linked. Through music, "an international union of third-world peoples" arose at the end of the 1960s as a way of imagining a pan-ethnic future (Wang 1999). The Asian American Orchestra sees itself as a means of realizing a hoped-for solidarity. "Chinese American jazz musicians are more radical, using music in a revolutionary sense to protest, to fight against inequality and to advocate social change" (Zhang 1994:348).

Duke Ellington wanted to achieve equality, and defied the categorization of either the music he played or the musicians performing it.²⁴ By changing its name from the Asian American Jazz Orchestra to the Asian American Orchestra, this group also rejects categorization of the music it produces while still calling attention to some of the ethnic self-identities of its members. The name "Asian American Orchestra" reflects our era of heavy migration and heightened consciousness of ethnic identity among Californians.

Rather than reflecting the inspired tourist status of Ellington and his orchestra, the *Far East Suite* served as a vehicle to help Brown's orchestra construct a self-identity accentuating its Asian roots. According to Zhang, Asian Americans "are searching for their roots and attempting to inherit the values, ethos, and teachings of an ancient civilization in order to cherish a new cultural identity in this country" (Zhang 1994:339). On the other hand, by emphasizing Asian music, the AAO parallels the "appropriating" of Orientalisms practiced in Middle Eastern nightclubs in America. It both exaggerates the exoticism of the participants, most of whom learned Asian music only as a second musical language, and blurs the ethnic boundaries between them (Rasmussen 1992:63, 81). By serving as a symbol of Asian heritage, Asian music boosts self-esteem and helps construct a group identity that might not otherwise take shape (Castro 1998).

Funding for these concerts came from the California Arts Council, Clarion Music, Godzilla West, Concepts Cultural Gallery, and the Cultural Arts Division of the city of Oakland. Judging by the comments of other jazz musicians, the competition for funding is quite keen. By trying to represent the growing population of Asian Americans, the AAO can stake a claim for a larger piece of the pie. The competition for financial support stimulates arguments over how artists define themselves and who has a right to represent the Chinese American community. It also encourages the AAO to emphasize its political purposes to such an extent that Asian American jazz musicians appear to be on a "crusade" in the Bay Area (Ouellette 1996). Collectors who support its politics buy recordings (Zhang 1994:333).

Immigrants trained in traditional music like Hong Wang probably would not be playing jazz today had there been no financial incentive. Wang explained that he had played popular music in China in order to earn enough money for needed scores and instruments. After this experience, learning to play jazz here did not seem like too big a step, especially since it increased his earning potential.

Other incentives for Chinese musicians to play jazz include access to audiences who would not normally come to concerts of Chinese music and integration into a community where one's virtuosic talents can be readily appreciated. Because jazz thrives on the uniqueness of individuals, it is a logical vehicle for integration even if a musician has had only scant experience with it. Learning to play in a Cantonese Opera ensemble instead, for example, probably would take longer and yield entry only into a smaller community with a more limited audience.

Chinese Performing Arts Festival '99: *Dragon King*

Saturday evening, March 6, 1999, the Chinese Performing Artists of America staged their annual New Year's performance at the Palace of Fine Arts, San Francisco, "to epitomize the festivities for the Asian New Year's season, much like the *Nutcracker* is to Christmas." This program had already been staged February 26 for San Jose public school children at the San Jose Center for the Performing Arts and was repeated there February 28 for a general audience.

The Chinese Performing Artists of America (CPAA) was founded in San Jose in 1991 by executive director Ann Woo. According to the program notes, Woo used her experiences in high-technology industry and performing arts production to develop links between the arts and the community. The CPAA has a three-fold mission: (1) to present performances of dance, music and other disciplines of Chinese performing arts at the professional level, (2) to conduct educational programs so as to promote community awareness and appreciation of Chinese arts and culture, and (3) to provide a training ground for local talents to learn and participate in these disciplines. "CPAA is the only company on the West Coast with the expertise and artistic resources to produce high quality and diverse Chinese performing arts on an on-going basis" (Chinese Performing Arts Festival 1999b).

Each year CPAA's New Year's show has a different subtitle. In 1995 it was *Quest for Romance*; in 1996 it was *Ancient Dances, New Rhythms. The Celestial Dragon* in 1998, *Dragon King* in 1999, and *Ocean Kingdom* in 2000 are part of the dance trilogy *Dragon2000-A Legend*. Culminating in the year of the dragon, the trilogy is so important, the name *Dragon2000* has been

trademarked. The “prosperity, nobility, and supreme power” of the Celestial Dragon associated with the millennium (Chinese Performing Arts Festival 1999a) now belongs to the CPAA which “plans to market *Dragon2000TM* products such as storybooks, posters, painting, toys, T-shirts, mugs, etc” (Chinese Performing Arts Festival 1998b). One financial analyst said that the marketing potential was so great, the dragon could become a “cash cow” (Erickson 1999).

Billed as a multimedia extravaganza, *Dragon2000-A Legend* “features world-renowned performing artists in dance, music, acrobatics, martial arts, magic, and drama in a full-scale multimedia spectacle. The production blends modern technology and animation-like humor with Chinese mythology from the Stone Age” (Chinese Performing Arts Festival 1998a). The trilogy consists of many different dance and music events coordinated by artistic director/choreographer Yong Yao and music director/composer Phil Young. The program notes state that “CPAA is proud to have continuously provided an artistic forum for Artistic Director Yong Yao and Music Director Phil Young, whose new works of dance and music uniquely integrate the essence of traditional Chinese culture with today’s artistic expression” (Chinese Performing Arts Festival 1999a).

Though this performance was well attended, it was not sold out. Thanks in part to limited publicity, the audience was mainly Chinese American and recent Chinese immigrants. It also appeared to be younger than audiences for Chinese opera. Every year the CPAA includes a questionnaire along with the program asking about the age, gender, income, occupation, and ethnicity of audience members. Like last year, the question about ethnicity asked audience members to self-identify as “African American, Euro-American, Native American, Hispanic, Pacific Islander, Asian, or Other.” There were no categories for Asian American, Chinese American, or Chinese. The questionnaire also asked how the audience heard about the performance and invited comment on what it liked most and least.

There were two emcees. Former Miss Asian America 1997 Esther Huang spoke first in English. Then Henry Wong spoke in Mandarin with a few phrases in Cantonese as the evening wore on. They requested no photos or video except by those authorized by CPAA. While Wong was explaining the danger of flash photography to performers, someone in the audience flashed him. This got a good laugh.

The first half of the program consisted of several dances to recorded music and an instrumental solo. The second half consisted of the *Dragon King* and *The Celestial Dragon*. *Dragon King* included both recorded and live musical performances and *The Celestial Dragon* was accompanied by electronic music.

The performance began with a showy "New Year Lion Dance" celebrating the Year of the Rabbit. In keeping with the idea of noise-making at the New Year, the orchestral music accompanying it was loud and stirring. It sounded as though it had been recorded in China by a large orchestra of traditional instruments. The program notes did not identify the name of the piece, the composer, or the musicians.

Three "minorities" dances followed: Tibetan, Mongolian, and Dai. It is a well-established tradition among local Chinese Americans to feature non-Han dances on their dance programs. However, the folk quality of these dances seems less important to them than their potential as mass entertainment. The "frolick and rollick of a merry Tibetan couple" (Chinese Performing Arts Festival 1999a) was accompanied by a strong pop beat. In front of a backdrop showing clouds at sunset, the athletic dancers did leaps, splits, and made hip motions suggestive of rock-'n-roll. The other two dances continued in the same aesthetic. The Mongolian dance "Crimson Horse" also added a strong pop beat to a traditional melody. Galloping on horseback and braving the teeming grassland as the program suggested, the princess seemed less concerned with escaping the thunder and lightning than with posing and flirting with the audience. After this a well-rehearsed ensemble of eight young barefoot women danced *Boat Song* so gracefully, the recorded pop song accompaniment sounded all the more manneristic.

A comic dance number, "For Better or Worse," about a wife nagging her drunken husband, warmed up the audience which had been very unresponsive up to this point. The accompaniment to this dance was also an unnamed Mandarin popular song.

After this we heard an *erhu* solo and dance number called "Ah Bing," described in the program notes as a "bittersweet romance." It featured Ah Bing's "Erquan yingyue" (translated in the program as "Moon Reflection upon the Twin Springs"). Thomas Lee acted the part of the blind Ah Bing. Using a cane, he made his way across the darkened stage to prerecorded tapping sounds. In raggedy clothes, a floppy hat and sunglasses, Lee sat on a fake boulder and played the famous solo. The sound was so smooth, clean, and seamless, it lacked all the

pathos one might expect from the performance of an old blind man. After this, two dancers performed in front of a full moon to a recorded "lush concerto arrangement with violin" (Chinese Performing Arts Festival 1999a) of the same piece. The difficulty of playing a blind man while dancing a ballet duet seemed to heighten the enjoyment of the audience. Ah Bing's athletic twirling was quite astonishing. Afterwards, some audience members threw flowers one by one onto the stage.

This year's *Dragon King* was introduced as CPAA's signature piece. It featured not only Chinese music, but also Indian and Korean dance. Enthroned under the sea, the Dragon King was entertained by subjects and foreign envoys. Seaweed fairies, coral fairies, mermaids, and prawn warriors danced to recorded music for the imperial retinue which included a golden turtle prime minister and a lion-fish general. The assortment of colorful creatures, reminding me of the fantastic swamp animals in Mark Morris's 1998 modern dance production of Rameau's *Platée* (1745) in Berkeley, was intended to promote cultural appreciation among children.

In a beautiful green costume, solo Korean dancer Il Hyun Kim carried a *changgo* and coordinated her drumming with the recorded drums of her accompaniment. After this, seven Indian dancers from the Shri Krupa Foundation of San Jose danced with bells on their ankles to supplement their recorded accompaniment. With colorful outfits edged in gold and jewelry in their pierced noses, they were eye-catching. The audience was attentive throughout the long performance. All the dancers bowed to the Dragon King.

Wei-shan Liu on *guzheng*, Thomas Lee on *gaohu*, and soprano Xijin Zhang provided the only live music. First Liu and Lee rolled onto stage on a float as if washed in by the sea, and after their Cantonese "Fisherman's Song," they rolled away. Both wore fantastic outfits. Liu was topped with a glittery headdress while Lee wore a shimmery red and green silk costume. Later, Liu returned on the float to accompany Zhang's wonderful singing, marred only by microphone problems. We were not told the title of either the instrumental piece or the song.

In the final scene, the Dragon King appeared as the Celestial Dragon to make rain for the drought-stricken land. Like last year, an iridescent dragon about 50 feet long chased a twirling iridescent ball around a dark stage lit only by "black light" ultraviolet rays. Lightning flashed on the back screen. Well-suited to the synthesized musical accompaniment, this dramatic performance was fun for all to watch.

Aside from the Korean and Indian dances, the dances on this program were choreographed by four dancers who also performed: Yong Yao, Suliya Song, Xingjiu Liu, and Yaqin Han. The program notes made no mention of the title, composer, or performers of any of the prerecorded accompaniments. In addition, the notes provided no information about Phil Young's pieces, even though Young is the CPAA's full-time music director. Music was clearly secondary to dance at this performance.

During a change of scenery, Chairperson Polly Kam solicited patronage for the CPAA. First she explained that the goal of the non-profit corporation was to share beauty and culture as well as preserve Chinese heritage for the next generation. Then she drew attention to the group's political clout. By including city of San Jose council members on its board of directors, the CPAA assures a close connection to city government. Both Kam and San Francisco supervisor Leland Yee mentioned how San Francisco would have to work hard to compete with San Jose for quality organizations like the CPAA. Yee told us that he convinced the San Francisco Board of Supervisors to present a resolution honoring the CPAA and added that San Francisco might even give the organization money. After all, several performers in the organization, including instrumentalists Weishan Liu and Thomas Lee, live in this city. These remarks suggested that the purpose of political connections is financial support in return for enhancing civic pride.

The cost of staging the trilogy over three years comes to around \$250,000. Judging by the expensive, custom-made costumes, the CPAA appears to be confident that it will be able to meet its financial goals. The group spent \$50 each for the coral headdresses and the dragon itself had cost about \$50,000. Director Ann Woo had travelled to China specifically to order the dragon. In addition, the CPAA pays its artistic and music directors full-time salaries. Funding for the CPAA is much better than for local grass-roots cultural organizations (Erickson 1999).

The CPAA hopes to raise funds primarily from individuals and businesses "having ties to the Asian markets" (Chinese Performing Arts Festival 1999a). According to former board member Cecelia Fabós-Becker, the CPAA has been embarrassed that most major donors have not been Chinese: the San Jose Arts Commission, California Arts Commission, the Arts Council of Santa Clara County, Arts Council Silicon Valley, the Valley Foundation, Hewlett Packard Company, and Reliance Technical Services Inc. An economic link to Asia is seen as important because it helps both validate the CPAA's cultural voice and safeguard program contents from being influenced by too many non-Chinese (Fabós-Becker 1999).

Another board member explained that major American corporations donate to the CPAA at the request of their employees. Asians and Asian Americans constitute around 25% of the engineers working in Silicon Valley. The CPAA targets businesses with links to Asia because they are both the least likely to donate and the most likely to pay for advertising in the program (Erickson 1999). Current sponsors listed in the program with links to Asia include China Press, World Journal, and AsiaOne Networks. Many other businesses and individuals in the Asian American community also contribute.

The CPAA recognizes the advantages of attracting non-Chinese audiences to help it meet its funding needs, yet its marketing strategies do not reflect this. Because ticket-selling burdens fall heavily on board members, audiences tend to consist of friends and acquaintances of these members. Word-of-mouth advertising and poster distribution only to Chinese bookstores and other businesses catering to the Chinese community further increase the likelihood that CPAA audiences remain primarily Chinese American and Chinese.

In addition to the financial incentive for the CPAA to perform for non-Chinese audiences, there is an educational incentive. The CPAA wants to show audiences that the Chinese have well-established traditions in the arts and that the stereotypes of the Chinese as scientists, engineers, laundry workers, and miners do not reveal the rich diversity of Chinese culture (Erickson 1999).

Leaving the hall after the performance, the audience could both smell and see a buffet dinner being offered in the lobby to a select group of supporters. The CPAA apparently decided that its need to entice people to donate more outweighed the risk of offending audience members who consider such tactics to be rude. In an effort to attract more small donors, the CPAA recently dropped the minimum price of joining the "Friends of CPAA" fan club from \$50 to \$30 a year.

Goals

These descriptions of four performances suggest that Chinese music organizations and musicians in the Bay Area have multiple goals. Some of these goals are publicized in program notes or stated by emcees at performances, but others are not. Whether stated or unstated, these goals help illustrate the diverse and important roles Chinese music plays in our rapidly changing metropolis. Combined with the goals of other local Chinese music organizations and musicians, these goals include the following:²⁵

- (1) To entertain. First and foremost Chinese music in the Bay Area is meant to be entertaining. Performers want to delight and satisfy audiences. Sometimes Chinese music used to accompany dance is not even identified to audiences. It enhances performances even without didactic purpose.
- (2) To serve as the voice of the community. This usually but not necessarily takes the form of promoting Chinese culture.
- (3) To create a link to the past. Chinese instruments and music are typically promoted for their great age. Being able to demonstrate links to the past legitimizes personal voice in the present (Coplan 1987:415).²⁶
- (4) To participate, both as artists and as representatives of the community, in our multicultural society. This participation is evident in repertory and efforts to collaborate. By performing modernized Chinese folk music and new music, some groups demonstrate worldliness, versatility, and a willingness to join the tradition of cultural hybridization that has shaped the history of music in the San Francisco Bay Area. By collaborating with others to produce programs, Chinese musicians demonstrate

readiness to accommodate cultural diversity. Participating in heterogeneous groups is a step towards being able to identify with larger groups, such as Chinese Americans, Asian Americans, and all Americans.²⁷

(5) To serve as role models and mediators between cultures. When musicians of diverse backgrounds come together to form an organization, they face the challenge of cooperating with each other and developing mutual understanding. Jumping Buddha's Michael Santoro sees his role as a non-Chinese performer in a group with Northern and Southern Chinese musicians as that of mediator and role-model for tolerant behavior.

(6) To help audiences experience multiple cultures. The California Chinese Orchestra seeks to build bridges by sharing their music with non-Chinese audiences, while the Chinese Performing Artists of America exposes audiences to performances of Indian and Korean dances.

(7) To educate. Chinese music performance is a means of cultivating appreciation for cultural heritages not readily available to new generations of Chinese Americans growing up away from their ancestral homelands. Many Chinese music groups see education as an important responsibility.

(8) To build community pride by honoring predecessors in America. The Chinese Performing Artists of America states that it calls attention to the relationship between its music presentations and the unique contributions of earlier Chinese immigrants to California culture as a way of enhancing community pride.

(9) To transcend the boundaries of music in America (Liu 1996). By combining Shandong folk music with improvisational jazz, Qi-chao Liu of Chi Music intends to defy stereotypes and blend the polarized: old with new, and East with West. The Asian American Orchestra recently dropped the term "jazz" from its title in order to transcend the implicit boundaries of that term.

(10) To preserve Chinese culture. Even though most Bay Area Chinese music organizations have shown little interest in preservation as it is commonly understood in the West, many older practices survive here.²⁸ This is especially evident in Cantonese Opera clubs.

(11) To trigger imaginations. Jeffrey Wong of the California Chinese Orchestra has written his *Alien Symphony* for the orchestra's January, 2000, performance as a way of expressing an imaginary world in outer space. Betty Wong of the Phoenix Spring Ensemble asks audiences to imagine exotic scenes of "Persian camels, Arabian horses, and Chinese silks" while listening to her group's recording *Xinjiang Scintillating* (Wong 1998).

In addition to these goals, Chinese music serves important roles in helping Chinese immigrants adapt to their new homes. First, familiar music allows newcomers to adjust gradually to a foreign environment by helping them avoid the disorientation of sudden major changes in cultural context (Lomax 1994). Second, sharing easily recognizable elements of Chinese culture with other immigrants helps reaffirm self-identity in the face of challenges to it by changes in the environment (Asai 1997:283).²⁹ The difficulty of maintaining self-identity is reflected in the tendency to elevate some elements of Chinese culture to icon status.

Regional Influences

Even though the concept of regional identity is weak compared to the concept of ethnic identity among Chinese music organizations in the San Francisco Bay Area, environmental circumstances influence these organizations to the same extent that they influence other music organizations here. The circumstances affecting the development of contemporary music in California in the 1960s and 1970s have continued into the 1980s and 1990s to affect swelling numbers of Chinese music performers and composers. These circumstances include the proximity and interaction of diverse populations, improving communications both local and distant, access to instruments and recordings of a variety of music traditions, tenuous relations with audiences, and the sensibility of working outside mainstream American cultural institutions. These circumstances have encouraged and continue to encourage the search for flexible roles, expanded self-definitions, and spiritual connections. They encourage exploring the musical potential of instruments and using them as sonic resources not limited by past practices, exploiting the expanded range of possibilities electronic technology enables, borrowing ideas across cultural borders for musical enrichment rather than simply

for political purposes, accepting broader definitions of music, recognizing diversity in notation and willingness to learn more than one system, and recognizing that multi-directional cultural development is not only acceptable but desirable (Samson 1980:3-6).

An increased awareness of regional influences would benefit Chinese music organizations in the Bay Area. An understanding of the cultural history of the Bay Area and its influence on the present would help them become less isolated. First, if they realized that culturally and racially diverse audiences have already been cultivated here, they would be less likely to underestimate their capacity to attract these audiences. Second, if they realized that more than twenty years ago, almost 50% of composers in Northern California were actively studying non-Western music and creating hybrid works, they could take advantage of common ground in the development of their own multicultural music.³⁰ When local resources remain unknown, they remain unexplored.

Even though Chinese musicians share much with other Bay Area musicians both past and present, new immigrants generally exhibit many cultural differences. Among these differences is the desire to build professional careers in music. They work for recognition by applying for grants, booking halls outside Chinese communities, publishing in program notes letters of congratulations to them from politicians, and implementing a variety of marketing strategies. Whereas new arrivals want visibility in mainstream American culture, many Northern Californian composers have been so willing to remain outside of mainstream culture, they have rejected the label "professional" as being too limiting (Samson 1980:11).³¹ Longtime Bay Area residents seem less likely to associate economic success with artistic success.

Because there are many obstacles to achieving financial success as a music organization in the Bay Area, groups sometimes express resentment towards the American cultural "establishment." Their frustrations echo the frustrations of counterculture artists of past generations and continue California's history as a place to voice protest. Rather than identify power imbalances between cultural groups as related to economic problems, education, and other factors influencing California's position in American culture, some Chinese musicians view these imbalances as the result of racial or ethnic prejudice.³²

Each generation discovers for itself a sense of commonality with other performing artists. Past alliances between Western and Eastern cultures so famously cultivated here by such notables as Henry Cowell and Lou Harrison have been succeeded by alliances forged by Asian Americans in collaboration with new immigrants and non-Asian Americans. Participants have a sense of building on the past, such as using jazz as a starting point for creating new music, but Western culture is not the only starting point. When composer/pianist Jon Jang performs simultaneously with Cantonese Opera singer Eva Tam and the Kronos String Quartet, fully formed Eastern and Western cultures join together as if starting points were irrelevant. Jang's *Island Immigrant Suite No. 1* (2000) may be as seminal to 21st-century music as Cowell's *The Tides of Manaunau* (1912) was 20th-century music, but what makes this music different from the music Bay Area audiences have heard in the past few generations is not the concept of combining cultures or the willingness of diverse musicians to work together. It is the widespread participation of foreign-trained virtuosi with more than one generation of multicultural local artists and musicians raised in a liberal climate. Strengths of each – technical proficiency on non-Western instruments and fierce individualism – combine to give birth to a new American music.

Conclusions

Chinese music in the Bay Area is as diverse as the people who practice it: recent immigrants from many different parts of mainland China, Singapore, Hong Kong, and Taiwan, immigrants who have spent most of their lives here, multiple generations of American-born Chinese, part-Chinese, and non-Chinese. Audiences can hear different types of opera, arrangements of folk and classical music for ensembles of various sizes, new instrumental solos, dance accompaniments, popular songs, and forms like jazz and new music that build on Western music, overlapping with non-Chinese traditions to the extent that the designation “Chinese” only partly applies. Among musicians in the San Francisco Bay Area, there is no agreement on what should be called Chinese and what should not. Arguments over terminology extends to whether or not music should be categorized at all.

The scope of activity is so broad that no one claims to be keeping track of it. Cantonese Opera club members keep in touch with several other Cantonese Opera clubs even to the point of becoming members in more than one, an unheard-of practice in the past. Yet these musicians have little if any contact with Peking Opera clubs or the many Chinese choruses in the Bay Area. Unless specifically

invited, most *guzheng* (zither) players would not attend concerts of other kinds of Chinese music any more than they would attend concerts of Korean *kayagum* (zither) music. Likewise, many Chinese American audiences who would attend performances of new music or jazz featuring ethnic Chinese performers would rarely attend new music or jazz performances by non-Chinese. Many Chinese American musicians and audiences remain poorly informed about non-Chinese cultural activities in the Bay Area and unaware of the similarities between their experiences and those of their neighbors.

Even though parts of the Chinese music scene in the Bay Area exist in mutual isolation, many musicians participate in more than one area. Karaoke appeals to amateur Cantonese Opera singers as well as to conservatory-trained instrumentalists, enticing them to sing in at least two different languages. Likewise, many singers who began with karaoke now sing live opera. Jazz groups welcome virtuoso instrumentalists regardless of what instruments they play. The challenge of establishing a new self-identity as a jazz musician is eased by being able to use Chinese instruments and melodies in the music.

Chinese music in the Bay Area is a versatile tool used for many different purposes. Yet the multiple goals stated by the performance groups do not reflect the full extent of the importance of Chinese music in the community. Regardless of the social, economic, and political roles Chinese music serves in the San Francisco Bay Area, this music occupies an exalted place in the hearts of many people. Whether modern or ancient, Chinese music in its various forms and contexts is beloved. For this reason alone it should flourish here, and every indication suggests that it will.

Appendix

Organizations Performing Chinese Music in the San Francisco Bay Area

Based on my personal contacts with organizations in San Francisco and Oakland,³³ the following list includes only Cantonese Opera clubs and troupes, Chinese instrumental music organizations, and other Chinese arts organizations that perform Chinese music. It does not include Peking Opera clubs, Kunqu

clubs, Choral groups, or organizations like the San Francisco Symphony Orchestra or the San Francisco Contemporary Music Players that perform music by composers from China but whose primary focus is not the Chinese performing arts.

Rather than address the question of what Chinese music is and what an organization is, for the purpose of compiling this list I accept the designations of those involved. As a result, I include a wide variety of groups. Some have no officers or regular meetings and perform only privately, while others have boards of directors, tax-exempt status, and stage major productions. Some new organizations were created by and for newcomers; others have long histories in San Francisco or have evolved as offshoots of such organizations. A few are essentially businesses; at least two would rather be considered international than Bay Area.³⁴ Because it includes time-sensitive information that may already be obsolete, this list should be considered only as a starting point for further study. The rate of music group formation and reorganization in the Bay Area has been higher in the last few years than ever before.

I include the following information about each organization when available and applicable: the organization's name both romanized and in Chinese characters,³⁵ a translation of the name into English,³⁶ any former name of the group, the date founded, the address where the group meets or of the contact person, the name of a contact person or officer, the email address or website URL, and meeting times for some.

How musicians identify themselves and their groups reflects how they perceive themselves and their roles in society. Cantonese Opera musicians who perform together for charity purposes frequently do not choose a name for their temporary alliance of instrumentalists and singers. There is always a name for a musical event but not always a name for the group of musicians performing together. Even club names like "Hoyfung" ("Ocean Breeze") or "Music Gathering" bestow no special status on the performers. On the other hand, musicians with professional and/or political ambitions are more likely to choose a name like "North American Guqin Association" even when it refers mainly to a teacher with a few students. The name "Jumping Buddha" reflects a goal of heterogeneity by referring to "expensive, unique ingredients not commonly combined into one dish," and so good that they distract Buddha from his

meditations to the point where he jumps a fence to get it (Santoro 1999:1). The name "Chi Music" transcends boundaries by calling attention to "Chi," representing energy, life-force, and vitality. "Chi Music" is meant to capture the essence of the human spirit (Liu 1996).

Cantonese Opera Clubs and Troupes

Bahtwo Association [U.S.A. Western Eight Harmonies Guild] (1990). 729
Sacramento St., San Francisco, CA 94108. Tel: 415-781-0755. President:
Chiu hung Pak; Music Director: Chaosing Fong.

Chungwah Musical Club [Chinese Traditional Music Association] (1959) . 819
Sacramento St., San Francisco, CA 94108, basement. Tel: 415-398-1932.
President: Ging-hung Wong.

Duenfungming Chinese Opera Troupe [Proper Phoenix Call Cantonese
Opera Troupe] (1997) (formerly Phoenix Chinese Opera Troupe [1992].
Co-founder: Josephine Ma (rehearses at Lukin).

Fuklei [Felicity Association] (1995). 798 Commercial Street, S.F., CA
94108. Tel: 415-772-9928. President: Mr. Wong.

Gachau [California Chinese Opera Collective] (1993). 435 8th St. #301,
Oakland CA 94607. Tel. 510-238-9066. Music Director: Jeffrey Wong

Gumsan [Chinese Classical Opera Center] (1998). 1 Jason Alley, S.F. 94113.
Tel:415-397-9563. Director: Bakchiu Wong; Music Director: Sonny
Wong.

Hauwan [Studio 819] (1992). 819 Sacramento St. (basement), S.F., CA 94108.
Tel: 415-788-8833. Owner: Gum-yin Leung.

Hongdau [Red Bean Chinese Classical Opera Club (formerly Red Bean
Cantonese Opera House)] (1996). 445 8th St., 2nd Floor, Oakland CA
94607. Tel: 510-663-8216. President: Ching Leung (Jing Liang).

Hoyfung [Ocean Breeze Traditional Music Association] (1943). 782 Sacramento Street, S.F., CA 94108. Tel: 415-421-4593. President: Chaosing Fong.

Jingying [Refined Person's Cantonese Opera Academy] (1996). 146 Waverly St., Third floor, President: Ngamling Lum; Music Director: Leungben Chen.

Liangjing Cantonese Opera Troupe (1996). President: Chaosing Fong; Principal: Jing Liang; Concert Master: Jeffrey Wong. Tel: 510-663-8216. (Musicians in this group are recruited from other organizations for performances.)

Lok Yi Lok [Happiness Redoubled] (1999). 192 10th Street, Oakland, CA 94607. President: Dak Wong (meets Saturdays and Sundays)

Lukin [Green Strings Chinese Opera Academy] (1995). 1419 Powell Street, S.F., CA 94133, Tel. 415-986-2666. Music Director: Eva Tam; <evatya@hotmail.com> (Meets Friday, Saturday & Monday evenings).

Music-Gathering (1997); formerly Chinese Music Association (1969). Chinese Recreation Center, Mason at Washington St., S.F. (Monday evenings) and Chinese Playground, 850 Sacramento St., S.F., CA 94108.. Tel:415-397-1860. Director: Lawrence P. L. Lui (meets Wednesday evenings).

Namchong [South China Traditional Music Association] (1925). 143 Waverly St., S.F., CA 94108. Tel: 415-986-3158. President: Elaine Fong.

Namgok [South China Musical Arts Research Center] (1995). 130 Waverly Place S.F., CA 94108. Tel. 415-983-0321. President: Chukfan Man.

Oakland Chinese Music Association (1990). 731 Webster St., 2nd floor #1, Oakland, CA 94607. Tel: 510-452-5272. President: Ming Louie

Quegee[Que Gee Athletic and Music Club] (1942). 132 Waverly Place, S.F., CA 94108. Tel: 415-982-4450. President: Norman Jue (meets Sat. afternoons).

Sunwan [New Sound Opera Arts Center], and [Buddha Mountain Cantonese Opera Troupe] (1991). 109 Waverly Place, second floor, S.F., CA 94108. Tel.: 415-398-0502. President: Pusan N.

Yeeying Music Association [Excellent Ceremony Music Association] (1995).
33 Spofford Alley, S.F., CA 94133. Tel: 415-392-4836. President:
Geenchoi Hong (meets Wed., Fri., Sat., & Sun. evenings).

Instrumental Groups Performing Chinese Music

Asian American Orchestra (formerly Asian American Jazz Orchestra) (1997).
<http://www.aajo.com/index.htm>. Tel: 510-428-2126. Artistic Director:
Anthony Brown.

Beijing Trio (1998): Max Roach (non- Bay Area), Jiebing Chen, and Jon Jang.
P.O.Box 640897, San Francisco, CA 94164-0897. Contact: Steve Hom.
Tel: 510-623-6510.

Chi Music Ensemble (1995) and Pacific Zheng Ensemble (1988). 1052 Euclid
St., Berkeley, CA 94708, and 991 Metro Drive, Monterey Park, CA 91755.
Tel: 510-525-4591; 626-307-2803. Director: Qi-chao Liu.

Fang Fu Gu-Zheng Music Society (formerly Hsu-fang Fu Gu-Zheng Music
Society) (1998). Foster City, CA. Tel: 415-245-5788. Director: Hsu-fang
Fu.

Flowing Stream Ensemble (1971) (Originally at the San Francisco Conservatory
of Music) and Phoenix Spring Ensemble (1976). 1173 Bosworth St.,
San Francisco, CA 94131. Tel: 415-587-3986. Director: Betty Wong.

Gachau [California Chinese Orchestra] (1993). 435 8th St. #301, Oakland CA
94607. Tel: 510-238-9066. Concert Master: Jeffrey Wong.

Jumping Buddha Ensemble (1995) (formerly Silk Bamboo Ensemble [1992]).
Music Director: Fred Fong JBE@clarionmusic.com;
<http://www.clarionmusic.com/JBE.html>.

Melody of China, Inc. (1993). Fax: 415-681-4788.
hongwang@melodyofchina.com
www.melodyofchina.com. Artistic Director: Hong Wang.

North American Guqin ASSN (North American Guqin Association) (1997).
1725 B Street #10, Hayward, CA 94541, Producer: Fei Wang
<guqin@onebox.com> <http://www.chineseculture.net/guqin/>

Peach Garden Orchestra (about 1980). 738 Stockton St. #6B, San Francisco, CA
94108. Tel: 415-362-6236. Director: Sam La.

San Francisco Gu-Zheng Music Society (1983). 450 Second Avenue, S.F., CA
94118. Tel. 415-751-6549. President: Wei-shan Liu,
<http://www.clarionmusic.com/guzheng.html>.

Other Chinese Arts Organizations Performing Chinese Music

Chinese Performing Artists of America (1991) (formerly Chinese Performing
Artists of San Jose). 377 South First Street, San Jose, CA 95113. Tel./
fax: 408-973-8276. Executive Director: Ann Woo.
CPAA@ChinesePerformingArts.Org
<http://www.sanjosearts.com/cpaa.html>.

Lily Cai Chinese Dance Company (1991). 1286 Pacific Ave., San Francisco,
CA 041089. Tel: 415-474-4702. Director: Lily Cai; Executive and Artistic
Director: Gang Situ. <http://www.mcn.org/2/laks/lilycai1.htm>

Notes

1. For example, Sam Lau and Lawrence Lui. From the time I began performing *zhonghu* (2-stringed fiddle) with the Chinese Music Association (renamed Music Gathering in 1997) in 1980, the repertory of this group has shifted from short instrumental pieces to complete opera arias, reflecting the changes in attitude towards Cantonese opera among earlier immigrants. These immigrants still enjoy performing instrumental pieces, however. At the Chinatown Night Market in San Francisco, October 30, 1999, Music Gathering played only instrumental pieces for more than three hours.

2. There are many other Chinese music organizations in the Bay Area which I do not list for lack of current information. For a list of local choral groups and clubs performing Peking Opera or Kunqu Opera see Wei-Hua Zhang's dissertation, "The Musical Activities of the Chinese American Communities in the San Francisco Bay Area: A Social and Cultural Study," U.C. Berkeley, 1994.

3. Since many recent Chinese immigrants who have become American citizens still identify themselves as Chinese rather than as Chinese American, I use the term "Chinese" to refer to ethnicity rather than to nationality. I use the term "Chinese American" to refer to American citizens of Chinese ancestry born in the United States and those who arrived before the wave of immigration in the 1980s. I refer to those arriving in the 1980s and later as "recent immigrants." I use the term "Chinese musician" to refer to anyone playing Chinese music. Even though the term "American" applies to all the hybrid cultural products that arise in America, newcomers and those who feel politically disenfranchised often prefer to label their music according to some of its cultural elements, hence the terms "Asian American" and "Chinese American" music. At the same time, Chinese American musicians like Betty Wong object to the term "Asian American music" since it brings to mind only the dominant musical cultures of Asia. Lacking a broader term to describe the music on her CD "Xinjiang Scintillating," she calls it "American Eurasian nomadic music," though she would prefer to avoid stereotyping altogether (Wong 1998).

4. DeLeon quotes activist Henry Der: "The diversity of origins, opinions and belief systems is staggering. There's no way that any single organization can claim to represent 'Chinese San Francisco'" (DeLeon 1992:29).

5. Tom Horton quotes Richard Sieden: "the Golden Gate Bridge has become a suicide landmark with a fatal mystique that draws the suicide-prone" (Horton 1983:67).

6. Because many Chinese American names conform to the English language order of given name first and surname last, to be consistent I have put all Romanizations of personal names in this order. I transliterate Cantonese names following Cantonese pronunciation and Mandarin names according to whichever system the individual uses.

7. In his introduction to *San Francisco, the Musical History Tour*, Selvin sums up the importance of the confluence of ideas in shaping Bay Area culture: "It was in San Francisco where Louis Armstrong poked his head into Jimbo's Bop City to hear...Charlie Parker play. Satchmo, of course, famously derided the Young Turk sound of bebop as 'Chinese Music.' And those fabulous beatniks of North Beach in the fifties, who adopted modern jazz as their national anthem, merrily mixed poetry and saxophones, folk music and Benzedrine, in a cultural cocktail that changed the face of a generation....To this day, the North Beach neighborhood remains a bristling melange of different worlds – traditional Chinese, old-fashioned Italian, shadowy bohemians, young punks, sleazy fleshpits. In this long-standing petri dish, young beatniks, drawn from across the country by the lure of Jack Kerouac's *On the Road*, mingled with these streams in the 1960s. Janice Joplin first sang the blues in Grant Avenue coffeehouses where Paul Kantner of the Jefferson Airplane still takes his afternoon espressos...What always made San Francisco such a rich breeding ground for creativity is exactly this confluence" (Selvin 1996:13-14).

8. Hispanics are usually counted separately from Caucasians even though many Hispanics are Caucasian.

9. For further information about Chinese music in Oakland, see *Chinese Traditional Arts and Folklife in Oakland*, Willie R. Collins, ed., City of Oakland Cultural Arts Division, Traditional Arts Program, 1994.

10. The scenes/arias we heard were: (1) *General Liu Defends the City Lu An* [Luan jiu], (2) two arias from *The Story of South Tang Dynasty's Emperor Poet Li Yu* (Lihouzhū zhī sīhuì; Lihouzhū zhī zīfēn), (3) *Ambassador Zhu Bian Bids Farewell* (Zhu Bian huìchāo zhī sòngbié), (4) *The King of Hu Serenade, Farewell to his Concubine Wen Ji* (Hujia qīnglěi bié Wén jī), and (5) two arias from *The Everlasting Sorrow of Emperor Xuan Zong of the Tang Dynasty* (Tānggōng hénshì zhī Mǎwēipō; Tānggōng hénshì zhī tiānshàng rénjiān. For these titles I used pinyin (Mandarin) transliterations for convenience in checking library references.

11. The 15-member orchestra of Chinese instruments performing with the San Francisco Gu-zheng Music Society on May 8, 1999 at Herbst Theatre in San Francisco included three Caucasians.

12. Supertitles used to be more common, but are not popular with singers for two reasons: mistakes in singing are easy for the audience to catch, and when the person projecting the superscripts falls behind, the audience sometimes becomes so distracted it starts to twitter. This negatively affects a singer's performance.

13. Xiaoming He is a 1981 graduate in theory and composition from the Wuhan Conservatory of Music. Jeffrey Wong studied with the famous *erhu* (two-stringed fiddle) master Tianyi Liu. He, worked for the Pearl River Motion Picture Co., and researched “national” music before going to Hong Kong in 1979. Wong has composed many pieces, including one with local *guzheng* teacher Weishan Liu, and now teaches at Laney College in Oakland.

14. The special days are not recurring in future years but apply only to the original day of the performance. They honor not only the recipient but also the supervisors who initiate them.

15. Women frequently assist on percussion at some Cantonese Opera clubs, and at Lukin, music director Eva Tam is also a principal percussionist.

16. The attention to appearance contradicts Sing Lee’s observations of Bay Area singers: “The singers...have not resorted to extravagant costumes and make-up to clutter up their performances. While the singers are on stage, we do not find people checking them out from head to toe and commenting on whose costume is the most attractive or whose make-up is the most peculiar. Nor have there been debates about who is the most full-figured singer or who is the most slender. Once the audience is distracted by considerations of these superficialities, it will definitely affect the singers’ concentration on their performances and will also affect the audience’s level of appreciation” (Lee 1998:50).

17. As a part of the Meet the Composer’s New Residencies program, 1998-2000, Gang Situ composed the music for *Common Ground II*, a collaboration with Dimensions Dance Theatre (of Oakland) and the Lily Cai Chinese Dance Company, performed November 12 & 13, 1999. Situ will also present a concert of new instrumental works, *Strings Calligraphy*, in 2000.

18. As far as I could tell, none of the new music fans next door came over to hear this performance. I had been able to slip out and return to *Opus 415 No. 4* with plenty of time to hear Henry Brant’s spectacular improvised piece *Common Interests* featuring all the instruments, including *guqin* and *koto*, used in other pieces that day.

19. San Francisco Ethnic Arts organizer Andrew Wood mentioned to me at the performance that Cai’s choreography reminded him of the operas of the Cultural Revolution. He felt that the movements of the dancers on stage reflected Cai’s training in Shanghai during a period when propaganda was the fundamental

purpose of dance.

20. A State Department tour had taken Ellington's orchestra to Amman, Kabul, New Delhi, Ceylon, Tehran, Madras, Bombay, Baghdad, and Ankara. Later the group had travelled to Japan.

21. The AAO recorded their version of the *Far East Suite* with the same performers on March 31 and April 1, 1999; the CD is distributed by Asian Improv Records as AIR 0053. For more information call 415-243-8808.

22. Qi-chao Liu, who came to California in 1985, was the only immigrant.

23. According to Weihua Zhang, Chinese American Jazz qualifies as a distinct genre on the basis of its integration of Chinese traditional music with an indigenous American music (Zhang 1994:148). Without general guidelines on what constitutes a musical genre, however, such a designation remains arbitrary. Standardization in the use of terminology would be helpful here.

24. To Duke Ellington and most musicians of his generation, "jazz" was a derogatory term used to discredit the music arising from Negro culture (*The Economist* 1999c:87). Ellington did not call his orchestra a jazz orchestra.

25. These goals do not apply uniformly to all organizations and individuals.

26. Chinese music thus helps immigrants and others adjust to a society that prizes individualism by helping them claim the right to their own voice. This empowers not only individuals, but also their communities, facilitating integration into American society. A strong community can develop political clout to successfully participate in society as a whole.

27. Even those who self-identify as Chinese do not necessarily share musical culture and feelings of unity with others who also self-identify as Chinese. Only part of the musical heritage of Chinese immigrants who have settled in the Bay Area can be described as "national." Alliances between people who perform Chinese music are not automatic.

28. There is an excellent discussion of the Chinese concept of preservation in "Faking it: How the Italians have taught the Chinese to preserve their ancient masterpieces instead of copying them," *The New Yorker*, June 15, 1998, pp. 36-42.

29. "By preserving bonds with their community and building identity through music, Japanese American musicians acquire a sense of place whereby they are anchored and empowered" (Asai 1997:283).

30. In 1974, Bay Area composer Douglas Leedy reckoned that exploring Asian musical ideas had already been a part of the mainstream of American thought for 20 years (Samson 1976:2).

31. Composers Janice Giteck and Ann Sandifur explained that they were life oriented, not career-oriented, and sought to be versatile rather than specialized. Ramon Sender, co-founder of the San Francisco Tape Music Center in 1962, branched out by going to live and work at Morningstar Ranch.

32. Attempts to counteract discrimination often are discriminatory and divisive. The Asian Pacific Islander Cultural Center in San Francisco initiated an annual arts festival in 1999 with such a political agenda that promotes separatism. The festival is called "The United States of Asian America" rather than a name that would emphasize the arts, such as "The United Asian Arts of America." Tensions have remained unexpectedly high between the races in San Francisco during our era of economic expansion partly because social services have not kept pace with the needs of the growing population, partly because of the heavy influx of newcomers with little experience living among other races, and for many other reasons.

33. Special thanks to Hoyfung club members for help in compiling this list.

34. Pianist Jon Jang considers the Beijing Trio to be an international group rather than a Bay Area group even though two of the three members live here (Jang 1999).

35. The romanizations follow the Cantonese pronunciations used by the organizations themselves, except that the organizations typically do not combine syllables. Thus "Hoy Fung" has been changed to "Hoyfung" in this article.

36. The translations are those used by the organizations wherever possible; otherwise I provide them.

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Glossary

Organizations

Buddha Mountain Cantonese Opera Troupe	中國佛山粵劇團
Chungwah Musical Club	中華國樂社
Chinese Music Association	中華民族音樂會
Chinese Performing Artists of America	飛揚藝術團
Duenfungming Chinese Opera Troupe	端鳳鳴粵劇團
Flowing Stream Ensemble	流泉音樂社
Fuklei	福利總會
Gachau	加州中樂團、 加州實驗音樂曲藝團
Gumsan	金山
Hauwan	巧韻戲曲
Hongdau	紅豆戲曲
Hovfung	海風國樂社
Lukin	綠弦粵劇戲曲研究院
Melody of China	漢聲樂團
Music-Gathering	音樂聚會
Namchong	南中國樂社
Namgok	南國曲藝研究中心
Oakland Chinese Music Association	屋崙華人聯誼會音樂社
Peach Garden Orchestra	小桃園樂隊
Pheonix Chinese Opera Troupe	晉鳳鳴澤善樂劇團
Quegee	僑志體樂社
San Francisco Gu-Zheng Music Society	舊金山古箏樂團
Sunwan	新韻曲藝中心
Yeeying Music Association	儀英音樂社
Zhanjiang xiao kongque yueju tuan	湛江小孔雀粵劇團

People

Ah Bing
 Cai, Lily
 Chen, Leungben
 Cheng, Man
 dan
 Fong, Chaosing
 Fong, Elaine
 Fu, Hsu-fang
 Han, Yaqin
 He, Xiao Ming
 Hong, Geenchoi
 Jue, Norman
 Lam, Siufan
 Lam, Siukwan
 Lau, Sam
 Liang, Jing
 Liu, Qi-chao
 Liu, tianyi
 Liu, Wei-shan
 Liu, Xingjiu
 Louie, Ming
 Lui, Lawrence
 Lum, Ngamling
 Ma, Josephine
 Man, Chukfan
 Ng, Pui-san
 Pak, Chiu-hong
 Peng, Xiuwen
 sheng
 Situ, Gang
 Song, Suliya
 Tam, Eva
 Wang, Hong
 Wong, Bakchiu
 Wong, Ging-hung
 Wong, Kai
 Wong, Kwoksan (Jeffery)
 Wong, Weiching (Linda)
 Wong, Sunny
 Yao, Yong

阿炳
 蔡福麗
 陳亮賓
 鄭文
 旦
 方潮聲
 方紫蘭
 傅旭芳
 韓亞琴
 何曉明
 杭健財
 周明乙
 林少芬
 林少羣
 劉少欽
 梁菁
 劉起超
 劉天一
 劉維瓚
 劉興久
 雷明
 雷沛霖
 林雁翎
 馬秀端
 文卓凡
 伍佩珊
 白超鴻
 彭修文
 生
 司徒鋼
 宋玉英
 譚玉鶯
 汪洪
 黃伯超
 王敬雄
 王啓
 黃國山
 王惠貞
 黃新
 姚勇

Titles

Erquan yingyue	二泉影月
Hujia qinglei bie Wenji	胡笳情淚別文姬
Lihouzhzhu zhi sihui	李後主之私會
Lihouzhzhu zhi zifen	李後主之自焚
Lu'anjiu	潞安州
Mudan ting	牡丹亭
Tanggong henshi zhi Maweipo	唐宮恨史之馬嵬坡
Tanggong henshi zhi tianshang renjian	唐宮恨史之天上人間
Xiyouji	西遊記
Zhu Bian huichao zhi songbie	朱弁回朝之送別

Instruments

dizi	笛子
erhu	二胡
gaohu	高胡
guqin	古琴
guzheng	古箏
huqin	胡琴
pipa	琵琶
ruan	阮
sheng	笙
suona	嗩吶
xiao	簫
yangqin	揚琴
zhonghu	中胡

The *Daguashe* Music of Xi'an

Han Kuo-Huang

Daguashe Music and its Cultural Background

Daguashe (the breaking-melon club) music is a *luogu* (gongs and drums; extended to mean percussion in general) genre from Xian and its outskirts in Shaanxi province in northwest China. In recent years the local people also refer to the club as *tongqishe* (the brass-instrument club), a more literary term.

Gao Houyong has established five categories of traditional Chinese ensemble music, namely, *chuida* (blowing and striking), *guchui* (drum and winds), *sizhu* (silk and bamboo), *xiansuo* (strings), and *luogu*. Some examples of the last category, *luogu*, though percussion-dominated, do involve wind and string instruments. Thus, the term *qingluogu* (pure gongs and drums) is employed to designate an ensemble consisting of only percussion instruments of a non-melodic nature (1986:4). *Daguashe* music belongs to this subcategory, one that is used not only as musical accompaniment for lion dances and dragon dances but also as musical introductions for opera performances. *Qingluogu* can be heard in Hunan daliuzi (Striking cymbals of Hunan), Sichuan naonian (Uproarious New Year of Sichuan), Hubei zisi luogu (Ritual *luogu* of Hubei), Tianjin fagu (Buddhist drums of Tianjin) and other genres.

Shaanxi province is one of the most important centers of percussion music in China. All three regions of the province, north, central, and south, boast many percussion genres. Villages organize *chuiguban* (blowing and drum groups) with musicians who are usually close relatives. For instance, Xianyang Area has more than 300 such groups and include approximately 2000 members (Li:1-2). According to Li Haoyu and Yi Meng, there are three functions of *luogu* music in Shaanxi, namely *banzou luogu* (accompanying *luogu*), *qingluogu*, and *biaoyan luogu* (exhibition *luogu*). The first type is used in accompanying folk festival activities, such as *yangge* (transplanting dance), *gaoqiao* (stilt dance) and so forth. The second type is for musical performance. The third type is used in Niulagu (Cow drag drums), Anzai yaogu (Waist drums of Anzai), and other

genres that feature music performances with simple dance movements. "North Shaanxi is rich in *banzou luogu*; central Shaanxi, *biaoyan luogu* and *qingluogu*, southern Shaanxi, *banzou luogu* and *qingluogu*" (Li and Yi 1992: 575). *Daguashe* music was born in such a fertile percussion music land.

As used by the villages, *daguashe* refers to the music as well as the music clubs that perform it. In the past, the genre was also called *shijiahuo* (ten items). In recent years, the terms *tongqishi* or *guyueshue* (drum music club) are employed to mean the music clubs. Each *tongqishe* includes not only many musicians but also a number of honor guards, namely flag and banner carriers who are essential in parades—in terms of social status, the honor guards and the musicians are equally important. In this paper, the author uses *tongqishi* to refer to the music clubs, and *daguashe*, the music.

Many *tongqishe* are found in Xi'an and its suburbs, which include the Baqiao District in the eastern suburb, the Yanta District in the south, and the Weiyang District in the north. All together, the suburbs have more than fifty music clubs. The Baobei Village of Chang'an County and the Wahutong Village have three clubs each (Wang n.d.: 8-9).

In addition to performing at festivals, all *tongqishe* gather together at the famous Dayanta (the Big Goose Pagoda) on Wangqu Street in the Yanta District for competition on the second and eighth days of the second month in the lunar calendar. To mark the event, owners of shops around the pagoda burn incense and set off firecrackers. The *tongqishe* are judged, by a jury, on the basis of the richness of their repertoires and the standards of their performances. With pride, each *tongqishe* shows off its youngest members, who are usually eleven or twelve years old. The audience can request the performance of or the replaying of a specific piece. During the performances, the drum leads the group, and thus the drummer is called *gutou* (drum head), and is highly respected by all. He often drapes a flowery banner on his shoulder given as a gesture of honor by the audience. The Wahutong *tongqishe*, however, uses an additional "conductor" who stands in front of the group and actually waves his hands in time with the rhythm.

Tongqishe can be permanent or temporary. In the past, members were local farmers. Nowadays, factory workers, local officials, businessmen, and students also participate. Permanent *tongqishe* have richer repertoires and higher performance skills.

The history of *daguashe* music is said to have begun in the Song (960-1279) and Yuan (1279-1368) dynasties (Yi, n.d.). Contemporary performers say that a hundred years ago *tongqishe* used wind instruments such as *di* (flute), *dalaba* (big trumpet), and strings, which were subsequently eliminated because they were often used as weapons during frequent quarrels in competitions.

The traditional functions of performing at seasonal festivals and religious events still prevail. For example, during the first month of the lunar year, the Wahutong *tongqishe* performs at the Duqusipo Laoye Temple Festival in Chang'an county on the 13th day, the Song *xiangsui* (sending incense and water) Festival at their own village on the 15th day, the Dayanta meeting on the 16th day, and the Dalahui (big candle) Festival at Zhangyi Temple on the 19th day (Li 1992: 582). Nowadays, the *tongqishe* also performs for the opening of business, public meetings, breaking of important news, welcoming of honored guests, and scholarly conventions. Firecrackers are usually set off before a performance to generate excitement. In some cases, actors wearing large masks and lion masks will also appear.

The Instrumentation of *Daguashe* Music

The *qingluogu* music in Shaanxi province can be divided into the *chu* (rough) and *xi* (soft) types. The *chu* type is also called *cijiashi*, and employs large size drums, gongs, and cymbals; consequently, the music is very loud, and appropriate for outdoor performances and parades. For example the Jiaolong zhuangu (Twisted dragon turning drum) type of Qian County employs seven drums, six gongs, and fourteen cymbals; the Baimian luogu (Hundred gongs and drums) type of Han City employs two hundred big drums, sixty-four big gongs, thirty pairs of big cymbals, and many flag and banner carriers, numbering 500 in total. The *xi* type is also called *sujiashi*. The *tongqishe* in Xian and its suburbs performs this type of *qingluogu* music.

The music instruments used in a *tongqishe* are classified into the *dabajian* (large eight) and *xiaobajian* (small eight). The former perform the primary parts with variations while the latter beat out the regular rhythm, such as one, two, one two. The following is the typical instrumentation used in *daguashe* music.

<i>Dabajiang</i>	Number
<i>Gu</i> or <i>dagu</i> (single-head drum that rests on a stand, and is played with two sticks)	1
<i>Yinluo</i> (silver gong) or <i>yunluo</i> (cloud gong)	6-8
<i>Maluo</i> (horse gong) or <i>tangluo</i> (hall gong)	2
<i>Daluo</i> (big gong) or <i>gouluo</i> , with sunken boss, hanging on a stand	2
<i>Nao</i> (cymbals) or <i>dasuicha</i> (big water cymbals)	4-6
<i>Xiaobajian</i>	Number
<i>Xiaoluo</i> (small gong) or <i>shouluo</i> (hand gong)	2
<i>Xiaonao</i> (small cymbals) or <i>xiaoshuicha</i> (small water cymbals), <i>jiaozi</i>	2
<i>Pengling</i> (striking bells) or <i>ling</i> , <i>shuaizi</i> (throwing bells)	2
<i>Bangzi</i> (wooden sticks; claves)	2

The above *dabajian* does not include the drum which is the lead and is non-metallic. The four brass instruments (gongs and cymbals) add up to more than eight pieces. Perhaps in the past, two each of the instruments were used; the present practice is an expanded version. The *xiaobajian* are exactly eight in instruments and players, being two for each item. With all the instruments, a complete *daguashe* music performance group include twenty-three to twenty-seven people. The Wahutong tongqishe, however, has greatly increased the number of its instruments and players: it employs sixteen to twenty *yinluo*, four *maluo*, eight to ten *nao*, totaling 40; its honor guards add another 20 or so.

The most unique instrument in the *daguashe* music is the *maluo*. It is a flat gong with a rim. Its diameter is about 19.5 cm; the rim is 2 cm deep. A rope is tied to its rim, and to the thumb and index fingers of the player. At the end of a musical phrase and after the gong has been struck with a wooden beater, the player throws the gong up to the air, and catches it back, while dampening it immediately. The action lasts approximately two to three seconds, but creates an unusual sound effect as well as an interesting visual sight. That is why there are two *maluo* players, one on each side of the drummer who is in the center of the performance group.

Luogujing

Until 1953, there was no written score for the *daguiashe* music. It is still taught orally, with syllables which resemble the sound of the instruments, and which make up standardized phrases and patterns called *luogujing*. The syllables used in different *tongqishe* vary somewhat.

Wahutong Village is special in that it has preserved a hand-written *zhazipu* (document notation) called *Yueqi geben* (Song book for musical instruments). See Appendix 1. It was written in 1953 by villager Qi Zhiqing from memory of the pieces he had learned from Xizhaoyu Village in Chang'an County (Li and Yi: 576-7). There are fifteen pieces in the manuscript, and it uses the following signs, none of which marks rhythm:

<i>Ding</i>	<i>yinluo</i>
<i>Dang</i>	<i>maluo</i>
<i>Yi</i>	passing vocable
<i>Ca (x)</i>	large nao
<i>Gele</i>	drum roll
<i>Dang ge lang dang</i>	<i>maluo</i> rolls
*	section signs
"o"	phrase signs
<i>pai</i>	movement
<i>erfan</i>	repeat once

Since 1953, other villagers have added a few more signs and produced other written materials, resulting in the current state of sources. It should be noted that no notation has been found in the Xizhaoyu Village, and its villagers come over to Wahutong Village to study the notated sources.

The *Zhongguo minzu minjian qiyuequ jicheng, Shaanxi juan* (Anthology of national and folk instrumental music, Shaanxi Volume), published in 1992, systematically presents eight *banzuo luogu* pieces, forty *qingluogu* pieces, and fifteen *biaoyan luogu* pieces. Most of these sixty-three pieces are transcriptions for modern performances. The titles of the forty *qingluogu* pieces are mostly programmatic, such as "Yaozi fansheng" (The hawk's return), "Qianjun wanma zhan sanguan" (Tens of thousands of soldiers and horses fighting at three passes), "Yazi banzui" (The ducks quarrel), "Shizi luan doumao" (The lion shaking its fur agitatedly), "Longhu dou" (The fight between the dragon and the tiger), "Diaoyu" (fishing), and "Laohu zhanqian" (The tiger ponders the spear).

There are pieces that use performance patterns as titles, such as “Liangchui” (Two strokes), “Sichui” (Four strokes), and so forth. Other titles are “Shiyangjin” (Ten kinds), after the number of instruments used; “Sanqi sanluo” (Three ups and three downs), after sectional arrangement; and “Dang dang kuang,” after the sound of the first phrase. There is even a piece named after the genre, “Daguashe.”

Structure of *Daguashe* Music

The smallest unit of *daguashe* music is called *jie* (character unit). There are one-, three-, five-, and seven- character units, all of which are common structural units in Chinese percussion music. For instance, among Peking opera *luogu* patterns, *chang* is a one-character unit (one character/beat), while *chang ce chang* is a three-character unit (three characters, but in two beats ♪ ♪ ♪). The combination of these characters and their units make up percussion phrases and sections. Yuan Jingfang’s methods of analyzing *shifan luogu* (multi-section drum music) can be applied to *daguashe* music. Like *shifan luogu* compositions, *daguashe* music is constructed by repetitions and variations of many rhythmic patterns (Yuan 1983: 5).

The following example of *daguashe* music is the first section of “Jinhou naochun” (Golden monkey stirring the spring). As annotated in a score provided by the Wahutong tongqishe, the piece is constructed with the combination and variations of three character units and seven-character units.

Ex. 1 “Jinhou naochun,” first section

ddD, DdX, DDd, dDX, repeat	(3+3+3+3)
dDdDDdX, DdDddDX, repeat	(7+7)
dDX, DdX, repeat	(3+3)
dDXXDDd, DdXXddD, repeat	(7+7)

d=*ding* (*vinluo*)

D=*dang* (*maluo*)

X=*ca* (cymbal)

, =phrase mark

numerals= number of units

One can observe the use of contrast, balance, and variations of sounds (i.e. instruments) within a line or within the whole section. In Western notation, the above three-character units would read ♪ ♪ ♪, and the seven-character units would read ♪ ♪ ♪ ♪ ♪ ♪ ♪. The first two lines of the above example would read:



The second example, “Bainiao chaofeng” (Hundred birds courting the phoenix) is preserved in the *zhazipu* notation mentioned earlier, a sample of which was given to the author. His transcription of the first section of the piece reads as follows.

Ex. 2 “Bainiao chaofeng,” first section

X--X, XXX, dDd, X--X, XXX, DdD, repeat	(3+3+3, 3+3+3)
XXdDd, XXDdD, repeat	(5+5)
dDD, DdD, repeat	(3+3)
dDdDXdD, repeat	(7)
XXdDxdD, repeat	(7)
derd, XXX, DerD, XXX, repeat	(3+3+3, 3+3+3)
dXX, DXX, repeat	(3+3)
dXDXdDX, repeat	(7)

er = vocable

-- = vocable, pronounced as “yī”

In Western rhythmic notation, the first three lines read:



The piece is still constructed in three- and seven-character units, but includes the addition of five-character units. See Appendix II for a complete transcription of the piece. Again, it clearly shows the use of contrast, balance, and variation; the scope of variation is more prominent than “Jinhou naochung.” As shown by these two examples, the rhythmic patterns in *daguashe* music are simpler than those of *shifan luogu*.

Yuan Jingfang claims that the character units of the *shifan luogu* music are closely related to the syntax organization of poetry in the Han Chinese language. “The meaning units in poetry and the phonetic units, i.e. rhythm, are often perfectly united” (Yuan 1983: 22). The same observation can be applied to *daguashe* percussion patterns. In other words, the *daguashe* patterns also seem to match those Han literary and rhythmic structures.

In practice, the sections just discussed can be expanded, connected, and repeated in various ways, thus creating a suite-like composition. Because of these formal structures, *daguashe* music can be classified into the following types:

1. *duanqu* (sectional music): a string of two, four, or six short phrases; each one repeated indefinitely, performed as processional music during parades;
2. *danpaizi* (single piece): an independent piece;
3. *lianqu* (joint pieces): two or more independent pieces joined together;
4. *taoqu* (set of pieces): many pieces connected in specific order, including the repeated appearance of one of the tunes, generating a rondo-like structure.

The last type, *taoqu*, can be illustrated with “Nongjiale” (Happy farm family), also known as “Sanqi sanluo” (Three ups and three downs); its B section appears three times with minor rhythmic variations, and thus the structure of the piece is somewhat like a rondo (Ye 1983:109-110):

A (*yiqi* [first up])—B (*yiluo* [first down])—C (*erqi* [second up])—B (*erluo* [second down])—D (*sanqi* [third up])—B (*sanluo* [third down])—E (coda)

Wahutong tongqishe, a historical and ethnographic sketch

Wahutong Village is located in the southern suburb of Xian, part of Yanta District in Chanyanbao Area. Most of the more than two thousand villagers who live in the eight-blocks area have the surname Wang. It is said that during the Qianlong period of the Qing dynasty (1736-1795), villagers struck broken pottery pieces to make music, a practice which was called *qiao wazhapan* (striking pottery roof pieces), and to which the beginning of the current village and its *daguan* music is attributed. Indeed, the name of the village is somewhat related to the story: *wa* means pottery, and *hutong* is a small lane. If the story is true, the village and its *daguan* music can boast a history of two hundred years.

Around 1918-19, Wang Jiayi and Qi Zhiqing organized a group of villagers to study *daguan* music at Xiyayuan Village, Chang'an County. A *tongqishe* was formed immediately afterward (Wang, Appendix 2). Thus, Wang and Qi were the first generation of players of the current *tongqishe*. By now, the *tongqishe* has had five generations of players.

Of the two thousand villagers, one fifth, i.e., four hundred are able to perform *daguan* music. These musicians include farmers, factory workers, craftsmen, businessmen, and government officials, and their ages range from eighty and ninety years old to eleven and twelve years old. All performers are male. There are three performing groups in the village, the western group (the most versatile group), the southern group, and the northern group. A major performance may combine them all, forming a group of musicians and flag and banner carriers that involves more than a hundred people.

Their performances can either be processional or stationary, which is similar to the *xingyue* (processional music) and *zuoyue* (sitting music) of the Xi'an guyue (Xian drum music). Musicians of the Wahutong tongqishe, however, always stand when they perform.

Between 1984 and 1990, the Wahutong tongqishe participated in seven competitions at Yanta District and won all of them. In the spring of 1990, the *tongqishe* was also awarded the championship at the Qinwanggong luoguyue dasai (The great competition of *luogu* music at the Qin Emperor's Palace). When the group joined the Percussion Association of Shaanxi Province in March of that year, it changed its name to Wahutong guyuetuan (Wahutong Drum Music Group). Thus, the Wahutong tongqishe has several names.

When the *tongqishe* performed for the author in the summer of 1992, it had sixty performers; among them, forty were musicians, the rest, flag and banner carriers. The group leader was Wang Jiazhi who told the author historical and ethnographic information about their *tongqishe*. The deputy leaders were Wang Shanjin (the "conductor") and Wang Qichang. The eldest performer was Wang Shanping, the eighty-nine-year-old *dalu* player who belonged to the second generation. The youngest members were several *yinluo* players, all eleven or twelve years old. The drummer was Wang Fuxing; the *maluo* players were Wang Fuming, Wang Shanhong, and Fu Bocheng who recited and demonstrated *luogu* patterns to the author. The fourth *maluo* player did not appear.

Before the performance, there was a welcoming procession in the main street, greeting the author. The performance was held in the front courtyard of the newly built two-story cement house owned by Wang Baosheng who had become rich by selling meat dumplings, a productive development of the open economic policy. Colorful flags, banners, and wall papers especially written for the occasion were everywhere. High in the balcony was a cross banner which read: "Wahungtong Drum Group, Shaanxi Percussion Association." The four vertical banners underneath the cross one read: "Yide furen" (To win people by virtue); "Yiyi ganren" (To move people by artistry); "Yili ranren" (To yield to people with courtesy); "Yiyue weiren" (To model people with music).

The arrangement of the musicians and instruments was stylized. The drum player was placed at the center, with the *maluo* players on both sides; behind them were the *nao* players. *Yinluo* and *xiaobajian* players were lined up on two sides facing each other. The *dalu*, one on each side, were closest to the audience. After the performance, there was a demonstration and question-answer period. Although it was an arranged performance for the author, the atmosphere and execution were not unlike a real festival event. At the big dinner given after the performance, the players spoke proudly of their performance. The local officials who accompanied every event, on the other hand, were anxiously talking about the possibilities of economic cooperation between them and the outside guests.

Illustrations

Figure 1. Welcoming firecrackers and flags.



Figure 2. The Dagua She of Wahutong Village.



Figure 3. Drum and flying *maluo* (center);
yinluo (right); *nao* (back).



Figure 4. The sunken boss big gong.



Figure 5. The Small Eight.



Figure 6. The young *yinluo* players.



Photos by Han Kuo-Huang and Helen Sun.

Note

* This paper is a result of the author's field work at Wahutong Village, Xian, Shaanxi Province in 1992. He first contacted the *tongqishe* in 1988 at a convention in Xi'an. A Chinese version of this paper has been published in Han 1995.

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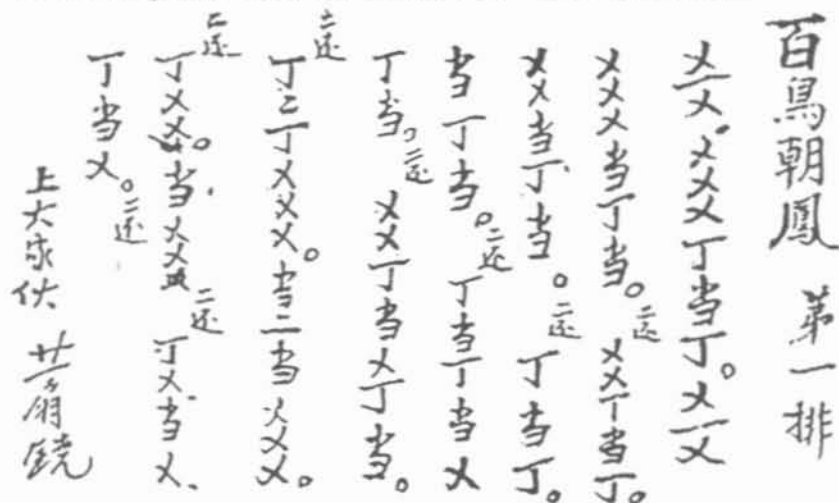
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Appendix

Appendix One

"Hundred Birds Courting the Phoenix" (Section I)

Facsimile provided by the Tongqishe, Wahutong Village.



Appendix Two

“Hundred Birds Courting the Phoenix” (Section I, portion)

Transcribed from the above by Han Kuo-Huang.

百鳥朝鳳（第一排）部份

瓦胡同銅器社

筆者譯譜

1	鼓	: x x	<u>xxxx</u> x	<u>○x</u> x	x x	<u>xxxx</u> x	<u>○x</u> x	:
2	銅鑼	: ○ ○	○ ○	<u>x○</u> x	○ ○	○ ○	<u>○x</u> ○	:
3	馬鑼	: ○ ○	○ ○	<u>○x</u> ○	○ ○	○ ○	<u>x○</u> x	:
4	鏡	: <u>x○</u> x	<u>xx</u> x	○ ○	<u>x○</u> x	<u>xx</u> x	○ ○	:
5	大鑼	: x x	x x	○ ○	x x	x x	○ ○	:
6	小八件	: x x	x x	x x	x x	x x	x x	:
7	鑼鼓經	: x - x ,	x x x ,	丁當丁 ,	x - x ,	x x x ,	當丁當 ,	(二邊)

圖鼓經 × 繞 : 丁 銀圖 : 當 (馬圖) : 鼓 × (鼓心) : × (鼓邊)

1. Drum; 2. *Yinluo*; 3. *Maluo*; 4. *Nao*; 5. *Daluo*;
6. Small Eight; 7. *Luogujing*.

Appendix Three

The Parade Arrangement, Tongqishe, Wahutong Village

1. Door flags (cross banner with names of the club, village, and district.)
2. Lion Masks, 2.
3. Big head masks (representing Longevity, Golden Boy and Jade Girl, Tang Monk, Monkey, etc.)
4. Vertical Banners, 4-8.
5. Dragon Flags, 2.
6. Phoenix flags, 2.
7. Colorful flags, 4 or more.
8. *Daluo* (*Gouluo*), 2.
9. *Bangzi*, 2.
10. *Pengling* (*Shuanzi*), 2.
11. *Xiaoluo* (*Shouluo*), 2.
12. *Xiaonao* (*Jiaozi*), 2.
13. *Yinluo* (*Yunluo*), 16-20.
14. *Maluo*, 4.
15. Drum, 1.
16. *Nao*, 8-10.
17. *Doufang* flags (small and large square flags on the same pole), 2.

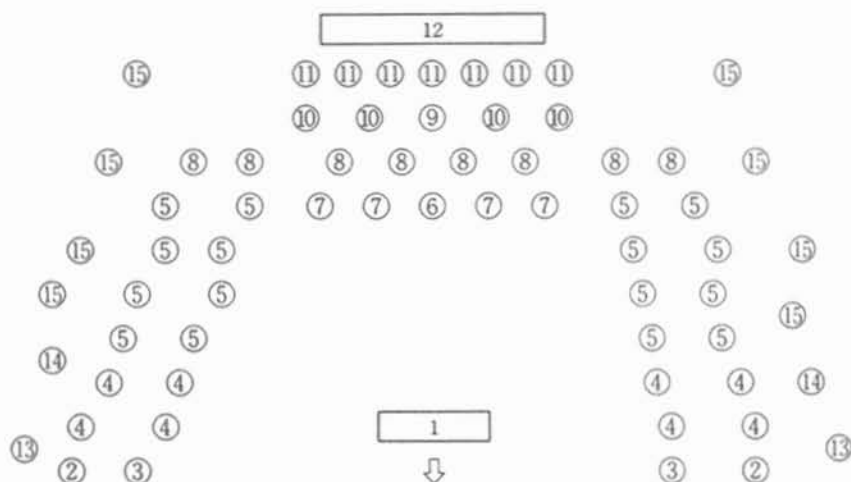


Source: Wang Zhijia.

Appendix Four

Stage Performance Arrangement, Tongqishe, Wahutong Village

- | | | |
|-------------------------------------|---------------------|-----------------|
| 1. "Conductor" | 2. Lion masks | 3. <i>Daluo</i> |
| 4. <i>Xiao bajian</i> (Small Eight) | 5. <i>Yunluo</i> | 6. Drum |
| 7. <i>Maluo</i> | 8. <i>Nao</i> | 9. Club flags |
| 10. Vertical banners | 11. Big head masks | |
| 12. Door flags (cross banners) | 13. Dragon flags | |
| 14. Phoenix flags | 15. Colorful flags. | |
- Source: Wang Zhijia.



Glossary

“Bainiao chaofeng”	百鳥朝鳳
bangzi	梆子
cijiashi	瓷傢什
dabajian	大八件
Daguashe	打瓜社
daluo = gouluo	大鑼 = 勾鑼
dan paizi	單牌子
Da Yanta	大雁塔
duanziqu	段子曲
jie	節
“Jinhou naochun”	金猴鬧春
lianqu	聯曲
luogu	鑼鼓
luogu jing	鑼鼓經
maluo=tangluo	馬鑼 = 堂鑼
nao=dashuicha	鑊 = 大水叉
“Nongjiale”	農家樂
pengling=shuaizi	碰鈴 = 甩子
qiao wazhapan	敲瓦壺片
qingluogu	清鑼鼓
“Sanqi sanluo”	三起三落
shejiahuo	社傢伙
Shifan luogu	十番鑼鼓
Sujiashi	蘇傢什
taoqu	套曲
tongqishe	銅器社
wahutong	瓦胡同
xiao bajian	小八件
xiaoluo=shouluo	小鑼 = 手鑼
xiaonao=xiao shuichai=jiaozi	小鑊 = 水手叉 = 餃子
Xi Zhaoyu	西兆餘
yinluo=yunluo	銀鑼 = 雲鑼
Yueqi geben	樂器歌本
zhazipu	札子譜

Authors

Gao Haoyong

Li Haoyu

Li Shibin

Wang Zhijia

Ye Dong

Yuan Jingfang

Yi Meng

高厚永

李皓宇

李世斌

王智甲

葉棟

袁靜芳

藝萌

Luogujing

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陝西省一向以敲擊樂聞名遐邇。各村各鎮都組有吹鼓班和鑼鼓社，節日慶典不可或缺。本文探討西安市與其近郊之清鑼鼓樂種〈打瓜社〉（現亦稱〈銅器社〉）之背景、功用、配器、鑼鼓經與樂曲結構，並以南郊雁塔區瓦胡同村之樂團為調查對象。文後又付樂隊排列圖、原譜及譯譜片段與圖片數幀。

Viewpoints

The Oldest Playable Instrument in the World: Whose World? Whose Credit? What Date?

Su Zheng

Recently, the world celebrated the *discovery* of the oldest playable instrument – a “9,000” year-old flute made of the hollow wing bone of a crane unearthed from Jiahu, Henan province, China. However, for some of us, it was an uneasy moment of witnessing a *re-discovery* by the West of what was already discovered and studied more than a decade ago by Chinese scholars. The reports by *Nature*, *New York Times*, and other Euro-American mainstream media quoted the American scientist Garman Garbottle extensively, while no names of Chinese scholars were mentioned, and no earlier publications by Chinese scholars on the subject were cited.

In fact, Chinese archaeologist Zhang Juzhong published a study of Jiahu *gudi* (flutes) in as early as 1988. Subsequently, a report was first published in English in 1991 in a book entitled *The Universe of Music - A History (UMH) — China Supplementary Volume I: Instruments — (A UNESCO / IMC Project)*, edited by Zhao Feng.

I think this incident is yet another example of how China and the Chinese have been persistently viewed as the *ultimate other* by the West — so remote and exotic that they or their thoughts need to be *translated* or authenticated by the West in order to be recognized or accepted by the “world” (whose world?). In these processes of *translation* and authentication — one could perhaps even say, as a result of these processes — the subalterns voices have often been erased, and the subalterns become non-existent, as in this Jiahu *gudi* case.

On the other hand, the incident also clearly demonstrates that at the threshold of the twenty-first century, regrettably, Chinese scholars still remain outsiders to the international scholarly community. They are still often *spoken about*, not *speaking*.

Finally, I am also troubled by the discrepancies between Chinese scholars' carbon-14 dating (7,737 \pm 123 years or 7,920 \pm 150 years) and that of the recent one published on *Nature* (9,000 years). Since this is an important date for the history of Chinese music, one must ask, when and how these 1,000+ years were added? Yu Hui was right to query, if the significance of 1,000+ - year difference is minor in carbon-14 dating, then *why not say [the] Chinese did that? And if it is major; why not mention what is wrong [on the] Chinese side?* At present, we are left to wonder which one is the correct dating for these invaluable instruments.

News and Truth; Orientalism vs. Occidentalism

Li Wei

I completely understand and appreciate our colleagues' disappointment and frustration over the episode of how the Jiahu flute has been reported in the West. Su Zheng suggested that the native Chinese scholars did what they had to do in their part, but they could not get enough attention in the world where "the subalterns' voices have often gotten erased ... or absent" (Zheng's post, 10/31). She is absolutely right. But why do we want to get attention in this "world"? If the same news coverage or article on the Jiahu flute, published in a major English-language newspaper or science journal in a Third World country, say, Nigeria or India, would we react the same way as we did here? Probably not. Why? Because we are obsessed, consciously or unconsciously, by the idea (or tend to believe) that the West represents the center of power in international politics. If we take Havel's notion that the center of power is identical with the center of truth, then the highly institutionalized news organizations (e.g., the *New York Times*) and academies and their affiliated journals (e.g., *Nature*) are conceivably close to the center of truth and power. Reports made by the major Western news agencies often represent the mainstream interpretation of social reality as "cultural truth." They directly (or indirectly) dictate and shape public opinion. That explains why Harbottle, not any Chinese scholars involved in the original discovery of the flutes, is the one who makes the news. That is also why many of us are concerned with the ways in which "others" are presented and represented in the West.

Su Zheng's comments on "translation" or "authentication" of others remind me of Said's celebrated study *Orientalism* in which he shows how Western imperialist images of its colonial others not only governed the West's hegemonic policies, but also affected the native views and thus served as instruments of domination themselves. In the last decade, a growing sentiment in the Chinese political and intellectual culture formed what Xiaomei Chen termed "occidentalism" (*Occidentalism: A Theory of Counter-discourse in Post-Mao China*, 1995), a discursive practice that, by constructing its Western Other, has allowed the Orient to develop strategies for a variety of different ends. While Chen's attention was focused on the appropriation of West in the domestic politics, I see it as a counter-imperialist ideology utilized by the authorities and various

political groups to promote nationalism and patriotism. The essayistic book *Chinese Can Say "No"* and the Chinese embassy bombing aftermath demonstration in China clearly demonstrate the anti-West sentiment. By constructing the West as aggressive, imperialist, and hegemonic other, the Chinese use the "occidentalism" as a politically-inspired subversion of the centrality of the "superior" West. Given its historical and political status in relationship to the West, China (or Third World in general for that matter) may have the right to decry its Western Other in occidentalist discourse. That said, we must avoid the overt emphasis of our "otherness" and to learn to stop feeling privileged as the other. After all neither the Occident nor the Orient can ultimately exempted from their own historical, socioeconomic, and political conditions.

Most of us would agree with Jonathan Stock on the subaltern voices of some of the publications from PRC. For that matter, there are some pretty subaltern voices in journals in the West. However, as I'm sure Jonathan would be the first to agree, the existence of such voices certainly does not, and should not, deter us from continuing to peruse these journals to find worthwhile work, which is plentiful. Jonathan's observation on quality is therefore neither here nor there within the context of our dialogue on the "flute" business.

Chinese Musicological Research in China, Abroad, and Other Issues

Bell Yung

[I was interviewed recently by *The Annual of Chinese Music* and asked about the differences between conducting musicological research in China and in the West; here “China” means Mainland China, and does not include Taiwan and Hong Kong. Based upon that statement, I have produced the following English version for discussion among ACMR readers. It may also be relevant to the recent discussion on the Jiahu flute case.]

For people who do research in Chinese music but live outside China, it is of course important to return periodically to China to do fieldwork, meet people, and consult primary and secondary, written and printed, source material. This is not to say that there are no major collections of Chinese music materials overseas. Indeed, some of these collections hold not only easily accessible publications in English and other non-Chinese languages, but also some primary and secondary sources in Chinese, which, ironically, may not be available, or easily available, in China. Ideally, one wants to have access to materials in both China and overseas. As for fieldwork, the many overseas Chinese communities offer rich potential for the understanding of Chinese musical culture.

As for us overseas scholars who carry out research work in China, we tend to do most of our thinking, analysis, and all of our related reading and writing after we return to wherever we live. In the process of thinking, analyzing, reading and writing, we are likely to discover that we need information that we had not anticipated and/or pursued while we were in China. We sometimes resort to correspondence, or make return visits, often a year or more later. This is an inevitable drawback when we work at a long distance from our sources.

However, being removed from the sources or musical activities that we are writing about is not without its advantages. We are able to organize our thoughts and formulate theories in undisturbed quiet. Obviously, for those of us who work on living traditions, the musical practices are evolving continuously. Thus, if we were in the midst of that evolution as we think, analyse, and write, our data and thoughts would be constantly changing. Even if what we are studying does not change significantly during a period of time, we would continue to

discover new data if we were on the spot: we can never collect data on a particular phenomenon completely, or even near-completely. In either case, we might find it impossible to be satisfied with what we had written, for we would be constantly discovering something we have not discovered before, or we might not catch up with the changing reality. Being removed from the scene, however, we are able to write as if the situation had remained unchanged, which makes it more manageable as an object of analysis. Even when our focus happens to be on musical change, the process of change itself constantly evolves, particularly in these volatile times. To be in the middle of the situation for an extended period of time as the process of change and its various component factors evolve would make the research work quite difficult, if not impossible.

The number of overseas researchers on Chinese music is miniscule and widely scattered compared to those in China. With few exceptions, notably Taiwan and Hong Kong, there is likely to be only one researcher on Chinese music in a university, or even in a city or region. Those of us working in a graduate program may be lucky to have no more than one or two graduate students. Otherwise, we tend to meet our colleagues once a year at conferences, with occasional e-mail and phone communications. These sporadic interactions do not as a rule nurture serious discussion, let alone interactive and collaborative research. Furthermore, because of the curriculum structure in the West, many of us are burdened with teaching courses that are entirely unrelated to our research and with administrative responsibilities which further reduce our time for research and our opportunity to interact with Chinese music colleagues.

The situation is of course very different in China. At the Research Institute of Music in Beijing and in the major music conservatories of Beijing, Fuzhou, Guangzhou, Shanghai, Shenyang, Wuhan, and so forth, small communities of scholars work in close proximity, sometimes on the same musical genre and period. Even in Taipei and Hong Kong, where the establishment of Chinese musical research is relatively recent, clusters of scholars are found either in a single university or among several universities in close proximity. The intellectual support and interaction provide a more fertile soil for scholarly advancement, even for breakthroughs.

However, on the other side of the coin, the isolation of overseas scholars from their Chinese music colleagues has its advantages while the clustering of Chinese scholars has its drawbacks. For those of us trained in the West, musical research undertaken from the so-called ethnomusicological approach is almost by definition interdisciplinary, and all of us recognize the importance of this

interdisciplinary approach. Most overseas scholars, though relatively isolated from colleagues in Chinese music, work in comprehensive universities and come in close contact with specialists in areas of sinology other than music, as well as with specialists in areas of music other than Chinese. These contacts broaden one's intellectual horizon and enable one to gain access to theories and methodologies from cognate disciplines that may be applicable to research on Chinese music. Musicologists in China, on the other hand, are positioned mainly in music schools and conservatories and as a result rarely come into contact with scholars in other disciplines.

There is no need to belabor in any great detail political and economic factors which contribute to the difference between scholars in China and in the West. With its increasingly liberal atmosphere, China has come a long way from as recently as 20 years ago in the sense of freedom that scholars feel to pursue any subject matter in any manner they incline to. Nevertheless, anyone who has visited China or has talked in some depth with Chinese scholars must realize the gulf that still exists between "their" frame of mind and "ours." We who grew up in the West and received a liberal education there can hardly imagine the consequences of growing up in a system such as China's was from the 50s through the 70s. The external political and self-imposed internal constraints under which our Chinese colleagues have worked only increase our respect and admiration for what they have achieved.

The same can be said in regard to the economic factor. To anyone who has worked or studied in China, the difference in the availability of scholarly resources between the two worlds is quite astounding. These include libraries, computers, living environments, work-place environments, and means of communication. Again, China as a whole is changing very fast. But such changes are coming to the academic world very slowly, particularly in the musicology area. The quality and quantity of research output by some scholars in China should put all of us to shame when we consider the scant resources that they can draw upon.

The disadvantages that Chinese scholars suffer due to political and economic factors are balanced by easier access to primary source material when it comes to living musical tradition and by the generous sharing of such information. It is here, in having factual information at one's fingertips, that I find myself far behind my Chinese colleagues. We in the West pride ourselves on cutting-edge theories drawn from within musicology and from cognate

disciplines such as anthropology, linguistics, cultural studies, etc. Yet theory without fact is nothing but empty talk. The lack of easy access to factual information is probably the single most serious disadvantage that we scholars in the West labor under.

All the various factors indicated above contribute to the differences in approaches to research in Chinese music that are evident between overseas scholars and those from China. However, there is one other factor that lies at a fundamental level: the researcher's sense of cultural and national identity and the relation of that identity to the music he/she studies. The lack of such a sense of identity lies at the heart of the discipline of Western "ethnomusicology", whose founding philosophy was laid down to a great extent by scholars engaged in the study of "other" people's music. The issue of insider vs. outsider is of major theoretical interest to Western ethnomusicologists. Whether one is an insider or outsider, or anywhere in between, one can discuss or even understand the issue on a theoretical level. But one's sense of identity/position along this insider/outsider spectrum is an internal issue which is deeply emotional and very difficult to change. Regardless of one's theoretical understanding of the issue, one's internal sense influences the purpose, research questions, approach, methodology, scope, and ultimate aim of research. For example, in his master's thesis (University of Pittsburgh), which was later published in the *ACMR Reports* (1995) and *Asian Music* (1998), Wu Ben compares research on Tibetan music by two groups of scholars, the Westerners and their Chinese (mostly Han) counterparts. Wu's conclusions are quite relevant to the issue at hand, however arguable the degree to which Han scholars identify with Tibetan culture may be.

That scholars in China have a strong sense of cultural and national identity with Chinese music is without question. Comparatively, the sense of identity of scholars abroad ranges over a wide spectrum, from some who identify nearly completely with China to the other extreme. How such a sense develops depends, of course, to a considerable degree on one's ethnicity, cultural heritage, upbringing, where one grew up, and where one has been or currently is living and working. Nevertheless, there are still individualistic elements. I have known scholars of Chinese culture who are not ethnic Chinese and were not born in China, but who in later age have become more "Chinese" in every sense of the word than anyone I know. Whatever their sense of identity, the fact that scholars may be trained in the West within the discipline of ethnomusicology or currently work in the profession naturally influences their orientation on this matter.

The issue here is not whether one approach is better or preferable. Rather, we need to recognize the differences, understand the unspoken forces behind each approach, and try to view each with eyes both critical and compassionate. For those of us who feel that we are in the middle—perhaps most of us, regardless of ethnicity or cultural heritage—the forces that are constantly tugging us from the two sides can be painful and confusing. However, my feeling is that such forces need not be destructive or divisive, but rather can be made invigorating and inspiring if we learn to deal with them. Indeed, I strongly believe (and Joseph Lam and I have talked about this often) that we have much to contribute to the field of musicology and ethnomusicology in the West on the one hand, and to musicological research in China on the other, from our privileged position of being in the middle where we can draw ideas from both sides.

Book Reviews

Music Beyond Sound: The Silk String Zither. Qin solos by John Thompson. 1997. 1 compact disc. Hong Kong: Toadall Sound TDS 10001. Accompanying book, *Music Beyond Sound: Transcriptions of Music for the Chinese Silk String Zither*. xxvi, 120 pp. ISBN 962-85279-24. CD \$20. Book \$25, including postage. Address: John Thompson, 24A Peak Road, Cheung Chau, N.T. Hong Kong. Fax: +852-2981-0206. Email: thompson@iohk.com.



John Thompson's long-standing devotion to early *qin* (seven-string zither) repertoire, prudent scholarship with analytical insights, and subdued yet cultivated musicianship have come together to bring to life *qin* compositions from the fifteenth century. Intellectually compelling and artistically challenging, Thompson effectively presents his work in a veritable form of written transcription and realizes it in an audible form of actual sound. This richly textured, highly detailed package offers a new vantage point to glimpse an almost unexplored portion of the *qin* repertoire.

The book contains a preface, commentary on *Music Beyond Sound*, specific issues in the transcriptions, and transcriptions of 13 pieces from *Zheyin shizi qinpu* (Music from the Zhejiang [School] elucidated through lyrics), a 15th century *qin* handbook compiled by the Beyond-Sound Immortal. Taking an historical approach, Thompson has in his commentary traced the roots of the *Zheyin* handbook, collated versions of compositions in other existing handbooks, and compared textual and musical-technical similarities and differences, particularly with reference to the *Shenqi mipu* (Wondrous and secret notation, 1425 A.D.). A point well taken in his commentary is the discussion on the descriptive nature of the *qin jianzipu* tablature (simplified ideogram notation), and its prescriptive function for reconstructing compositions within the "described" style of that particular handbook. The *jianzipu* tablature contains mostly suggestive metric, rhythmic and phrasal directives. To bring to life such notated music, a practitioner undertakes a fascinating process of realization known as *dapu* (literally "beating" the score) that involves appropriate deciphering of notational symbols and literary commentaries along with a creative actualization of the temporal and structural expressions.

While still focusing on the themes and streams of reconstructing early *qin* repertoire in the historical continuum, the section on specific issues in the transcriptions addresses theories of *dapu* in the concrete form of realization. The fifty-six issues deal with the nature of the *qin* tablature, playing techniques, tuning, modes, diachronic changes of systems in indicating fingering positions, types of ornamentation (such as vibratos and portamentos) and their relationship with tempo and rhythmic reconstruction, principles of lyric pairing with music, and guidelines for rhythmic determination. Collectively, these propositions are enlightening in that they seek not only to instruct proper deciphering and accurate execution and to justify the author's modifications that departed from the original tablature, but also to raise questions concerning specificity and flexibility in interpreting *jianzipu*, the authenticity of stylistic realization, and the orthodoxy of artistry in the historical continuum of "creative re-creation" (p. xi).

The main body of the book consists of transcriptions of twelve complete pieces from the *Zheyin shizi qinpu* which did not previously appear in the *Shenqi mipu*, and one of the two incomplete pieces (p. vii). The reconstructed compositions are presented in modern staff notation with the original *jianzipu*, and lyrics printed beneath for quick reference. Aside from Thompson's meticulous collation of notational symbols, the indication of discrepancies between the original directives and his subsequent modifications are particularly beneficial. Most of the deviations, such as re-alignment of lyrics with music according to the formula of one character for almost every right hand and certain left hand strokes (p. xxi) and supplement of missing notes (such as in "Mt. Tiantai Prelude") and musical lines (such as in "Thrice Parting for Yangguan"), are thoughtful and convincing. His modifications of fingerings and, in some cases, the grouping arrangement of playing techniques have, however, raised some interesting concerns about the determination of temporal and textural configurations, as well as musical stylistic traits that may be particular to an individual, school, or historical period.

Rather than conveying a sense of linear continuity as in modern staff notation, the temporal sense in *qin jianzipu* is expressed in the fashion of "successive moments," conveyed through "musical-kinetic units," and presented in the literary convention of ideographic complexes (Huang 1998:28). Each graphic complex prescribes a single, integrated unit of motion, hence a single complete moment in music. The unit of motion may involve a simple movement performed by either right or left hand, a compound kinetic sequence produced by either right or left hand, or a complex motor pattern that involves both hands. Hence, a simple burst of sound, such as *gou* (middle finger plucks the string

inward), is expressed in a single graph ; while a complicated percussive pattern such as *taocuo sanshen* (a combination of left hand thumb and ring finger with right hand thumb and middle finger in a formulaic pattern of eight strokes), is also expressed in a single graph (.

Since habitual grouping of formalized technical repertoire often carries strong stylistic traits that are culture- and genre-specific, discrepancies in grouping arrangements and/or modifications of techniques in a particular sequence will likely alter the rhythmic-dynamics inherent in the execution of playing techniques, and subsequently change the timbral and textural characteristics. Such re-interpretative re-creation is, however, encouraged and widely cultivated in the *qin* tradition, within which the “perceived past is constantly being reconstructed and revised” (Yung 1987:83). The re-created composition, thus, inevitably reflects the aesthetic principles and techniques of the “dapuist” and his contemporaries.

Quite distinct from such traditional recreative realization, Thompson has approached his *dapu* project with specific interests in reconstructing an “idealized form” (p. xi) according to historically “correct” stylistic parameters, and in attempting to be faithful to the tablature for an historically “accurate” interpretation (p. xi). In such instances, the inclusion of a more systematic analysis of instrumental idioms in the broader context of historical continuum and a calibrated comparison of technical/stylistic interpretations among fellow expert *dapuists* (such as Chen Changlin, whose outstanding realization of early *qin* repertoire can be heard on his CD, *Min River Qin Music* [1996]) would, perhaps, have further reinforced an argument which, though plausible as it stands, came across as somewhat tentative.

The CD features Thompson’s performance of his reconstructed compositions from the *Zheyin shizi qinpu*. The thirteen tracks recorded on silk strings are aesthetically attractive, particularly in balancing musical and “extraneous” sound, and in capturing the wide spectrums of tonal nuances. Also handsomely produced are the accompanying liner notes, which contain a wealth of information on the context, meaning, historical occurrences, and Thompson’s commentary on each of the pieces. The preface and section titles of each of the compositions that appeared in the original manuscript are thoughtfully included with English translations.

The noticeable discrepancies between Thompson's transcriptions and recorded performances present an interesting juxtaposition of his "idealized" reconstruction and his actual realization. Such variance seems to confirm Bell Yung's view of "historical interdependency": the past influences the present and the present reconstructs the past (Yung 1987:89). The question of authenticity, thus, remains to be further explored; meanwhile an "authentic" realization may exist only in the historical imagination of constantly evolving reality.

The differences between Thompson's transcriptions and performances, nevertheless, enable listeners to further explore their artfulness. Quite in contrast to the widely held expressive "ideal" in contemporary practice that incorporates overtly explicit tendencies in the temporal, dynamic, and ornamental expressions, Thompson's performance beautifully demonstrates the nuances of expressiveness in a rather restrained fashion. One of the few reservations I have on Thompson's realization is the lack of elasticity in his "schematic" rhythmic and phrasal reconstruction, which may have hindered the fluidity of the performance - a phenomenon often described by *qin* practitioners as an imbalance of *qi* (breath). In some pieces, the sense of structural transition and coherence in melodic progression is not sufficiently pronounced, which may be partly due to the absence of rhythmic diversity and dynamic contrast in phrasal punctuation.

While the artistry of Thompson's master musicianship is, for the most part, well conveyed through his subdued style, some emphases on ornamental articulations—such as *yin* and *nao* vibrato-like techniques—that were prescribed in the original tablature but were frequently omitted in the performance, would probably add stylistic sophistication and further the expressive potential of the music. In addition, the author notes that the existence of lyrics in each of the compositions was a distinctive characteristic of the *Zheyin shizi qinpu*, and discusses at some length the relationship between lyrics and rhythmic phrasing (p. xi and p. xxv). Consequently, the inclusion of lyrics to accompany the reconstructed music would probably provide one of the intended ways of realization by the editor of the handbook centuries ago, and would certainly satisfy many contemporary *qin* practitioners' curiosity, like my own, on the particularity of this handbook.

Overall, Thompson's work is both a unique scholarly accomplishment and a courageous artistic adventure. His detailed account of the process of reconstruction offers rare and invaluable insights into a dapuist's private journey, while his descriptive and analytical approach that attempts an historically reliable interpretation is commendable. Likewise, his compositional renderings are

genuinely sensible and his performance never fails to convey the sense of sincerity that is particular to the literati tradition. As I eagerly await Thompson's forthcoming publication on the music of the *Shenqi mipu*, it is with pleasure and admiration that I recommend the current package to the growing music community of the *qin*.

Yi-ping Huang
University of Maryland at Baltimore County

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State Sacrifices and Music in Ming China: Orthodoxy, Creativity, and Expressiveness. Joseph S.C. Lam. 1998. Albany: State University of New York Press. xvi, 205 pp., musical examples, figures, notes, glossary, index. Paperback, \$24.95, ISBN 0-7914-3706-X; Hardcover, \$74.50, ISBN 0-7914-3705-1.

This attractively slim paperback, following several stimulating articles from Joseph Lam, rehabilitates a rather forbidding subject. Confucian aesthetics are a basic part of Chinese music history, and historical musicology was long the basis of Chinese music studies — one thinks of Laurence Picken's vast ongoing project on Tang court entertainment music, Rulan Chao Pian's work on early sources, and the considerable and ever-growing volume of work on the historical evolution of *qin* zither music. But both Confucian aesthetics and historical musicology have been losing their monopoly on our attention recently, as the riches of living traditions of folk and popular musics in China have become evident. So, this study of Ming dynasty state sacrifices and music is a timely reminder.

In the West as much as in China, early Confucian music-ritual theory has been much cited, and sinologists have paid considerable attention to ritual aspects of imperial courts (cf. the 1997 Cambridge conference). But the vital function of music within the changing practice of state sacrifices has been little studied. So this is an admirable contribution, relating not just to the Ming but to the whole history of Confucian music-ritual from the Zhou through the Tang and Song dynasties. Note that the Ming was a Chinese dynasty between two "northern barbarian" regimes, the Mongol Yuan and the Manchu Qing.

Chapters 1–4 discuss the ritual context. After the introductory Chapter 1, Chapter 2 gives fine detail on state sacrifices in the Ming court, also comparing the Tang and Song. Chapter 3 looks further at the first emperor Taizu (Lam uses these titles rather than the more familiar reign titles), while Chapter 4, on Shizong's sericulture reforms in the 1530s and 40s, documents some remarkable ceremonials. Chapters 5–7 focus on the music. Chapter 5 gives a clear introduction to the cosmology and pitches of Ming Confucian music theory, indeed to Confucian music theory in general. After a detailed description of the process of composition in Chapter 6, Chapter 7 gives an analysis of 323 ritual songs discovered in 1984. Chapter 8 concludes the study by considering critiques of the music-rituals by Ming commentators.

Though the polarity of “orthodoxy and creativity” may seem a variant of the well-worn “tradition and change,” yet sensitive study of what might at first seem a wholly stultifying and conformist genre makes a particularly ingenious example, giving a good overall handle on the creativity of Confucianism. Lam’s case is cogently argued; he heroically explains the dynamics behind arcane court debates. In general, I find the detail more absorbing than the theory, for which the vocabulary at times seems somewhat labored.

To the polarity of orthodoxy and creativity Lam adds the concept of expressiveness. Lam’s central questions (p.1) are “How and why did Ming state sacrifices and music, which were orthodox, remain continuously and distinctively expressive? Did they ever change, and how? Did performances of Ming state sacrifices and music include personal and creative adjustments introduced by individual participants? Can the orthodox state ritual and music be simultaneously orthodox and creative?” Indeed (p.34), “creativity was deliberately camouflaged to make the state sacrifices look orthodox; being orthodox was one of the factors that made a solution acceptable.”

All this makes the valid if familiar point that historical music needs to be understood within the bounds of its own aesthetic. The inter-relation of *li* and *yue* (ritual and music), and indeed between politics and music, are well known in China, inviting meditation on the nature of music itself. Of course music is part of a symbolic system, but in the case of Confucian state sacrificial music, ritual and theory (albeit mutable) seem primary, however emically and etically detailed the musical analysis. The expressiveness and internal logic which Lam rightly stresses were of an utterly different order from those which the same scholar-officials considered expressive in other genres, as is clear from Tang poetry or Ming fiction. Lam’s apologia is thus all the more necessary.

In the Ming (p.106) as in the Tang, poor standards of performing state sacrificial music were lamented, and emperors might find performances tedious (p.9). Surely this was no coincidence: I doubt if the same problem arose with other court genres. To be sure, proper music had to be maintained — like a telephone directory, perhaps? — but the perceived need for change does not automatically imply significant creative input. Lam also concedes that most theorists had no access to the music (pp.78–79).

Lam sensibly limits his focus to the Confucian state sacrifices. As to the broader context, the general ethnomusicologist or ritual scholar might like to compare other courtly cultures, such as Africa or Elizabethan England; one might even compare the enduring relevance of the Bible for Western European composers. Operas and ballads about ancient gods and emperors, popular with Ming literati, showed a much more human side of Confucian classicism. Sometimes the strict Confucian focus is smothering: “Ming theorists discussed music urgently, because their ultimate goal was not mere music making but the building of an ideal world in a perfect cosmos” (p.97). Here one might wish for a concise hint as to how this differed from many world genres, including the raga or Bach.

Within the Chinese context, the penetration of state and folk has often been observed, the modelling of folk ritual on imperial hierarchy. Yet one might observe that however huge the staff employed at court, and however disseminated throughout the whole empire (as is clear from imperial county gazetteers), this music remained alien to the vast majority of the population, including to the tastes of most of the imperial family and officials involved (rather ponderously called “concerned participants and critical audiences”). The non-specialist might like an overview, if not of all Chinese music in the Ming, at least of its various court musics. The state sacrificial music differed profoundly not just from non-courtly musics but from other major ceremonial and entertainment court genres favored by the court élites. Vocal dramatic music such as *Kunqu*, processional shawm [*suona*] bands, temple and courtly *shengguan* music, *qin* and *pipa* solo music, and solemn regional traditions such as *nanguan*, were then in an intensely creative phase.

The solo *qin* repertory (mentioned briefly on p.112) might also make an interesting contrast. Many more scholar-officials parroted the refined image of the *qin* than could appreciate its actual practice, yet in this case the abundant historical sources are complemented by a continuity of musical practice which remains “expressive” to us today. Lam briefly mentions the significant Daoist musical presence at court (e.g. pp. 50, 103, 115–16) but wisely leaves detailed discussion for another study (pp.175–76 n.46).

Turning to musical matters, as Lam nicely observes (p.1), “As a historical ethnomusicologist, I wish I could do fieldwork in the Ming court.” Less ambitiously than Jeffery’s work on Gregorian chant, he comments (p.122): “For the time being, when the ephemeral sounds of the songs have vanished, and when the court citizens can no longer be reached for answers, one can probe into the expressiveness of the songs by studying them as notated music, analyzing their structure, and identifying their distinctive features.”

Though Lam alludes briefly to later practice (p. 6), and despite his copious musical examples (from scores) and analyses, the outsider might seek more idea of how the music sounded, even if only in modern descendants like the versions still played in China, Taiwan, and Korea today. For the most basic idea of how these multi-media ceremonials sounded, with their huge orchestra, singers, and dancers, unison singing and playing, and the function of percussion, I was prompted to turn to Laade’s CD (1991) of the Confucian ritual in Tainan. One might seek further clues from Ming sources about performance practice: at what kind of tempo where these songs performed, for instance?

The main constraint on the creativity and expressiveness of the songs is the orthodoxy of syllabic and homorhythmic word setting. Broadly syllabic setting, of course, does not intrinsically demand homorhythmic treatment, as the variety of Picken’s Tang vocal melodies, or Yuan dynasty *sanqu*, shows, but here it was observed far more strictly, one apparently undisputed feature of the concept of archaism.

In Chapter 7, the heart of the musical analysis, Lam rightly stresses the need to analyse the songs in their own terms, summarizing their distinctive features (pp.130–31). The many musical examples, with Chinese texts, are welcome. Such original work will invite comparison with Confucian and secular sources from the Tang and Song dynasties (cf. Yang Yinliu, Picken, Pian), notably Jiang Kui. Lam’s analysis supports his claim for the “creativity within bounds” of the songs, yet the outsider may find the “musicality” or “properness” of such songs, with their seemingly whimsical leaps of disjunct intervals, hard to perceive. This is not just the unfamiliarity of early music, but the uniqueness of this style compared to other early Chinese musics known to us.

Such apparently random sequences of *gongche* notes might just make convincing *sheng-guan* melodies, for instance, when metred and decorated in varied rhythms, but that was not the case. A decorated version of a song proposed in 1566 (p.89) is interesting, if still hard to hear as any Chinese melody known to

us from the past or present. Sometimes the analysis seems condensed: Lam could doubtless give an illuminating discussion of the differences between Yuan and Ming versions of the same piece in fig. 6.1 (p.101) — the Yuan version being entirely pentatonic until the final phrase, the Ming version baffling me (northern barbarian that I am) with its seemingly arbitrary assembly of notes.

Even among the more musical of the courtly debates which Lam adduces, some (e.g. Li Wenchang's recommendations, pp.117-18) are more revealing than others (e.g. those of Liu Xiang, pp.104-106), though Li's intriguing advocacy of dodecaphony (p.119 and fig. 7.8, last example, p. 154) was eccentric. As Lam concludes (p.120), "their fruitless discussion about music was symptomatic of the ways in which the emperor and his court failed to resolve current conflicts of the people, time, and place."

Chapter 8 again returns to the broader context of ritual. Lam discusses Ming descriptions of ritual performances sensitively, but the material, as he observes, often consists of poetic or courtly clichés which cannot render specific musical detail. Music inevitably remains a poor cousin to ritual.

In all, though this will remain a specialized and difficult subject, and the book inevitably invites further questions, Lam's passionate advocacy should reward the Chinese music specialist as well as the sinologist. This well-focussed book gives a valuable reminder of what will remain an important aspect of the Chinese musical psyche, stressing its internal logic and diachronic mutability.

Stephen Jones
School of Oriental and African Studies

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Chinese Folk Songs and Folk Singers: Shan'ge Traditions in Southern

Jiangsu. Antoinet Schimmelpenninck. CHIME Studies in East Asian Music, Vol. 1. 1997. Leiden: CHIME Foundation. xvi, 442 pp., glossary, index, photographs, appendices. Enclosed compact disc. ISBN 90-803615-1-8. \$37.50. Address: Chime, P.O. Box 11092, 2301 EB Leiden, The Netherlands; fax: +31.71.5123183; e-mail: chime@wxs.nl.

What do Chinese folk song singers think about their art and their songs? How do they construct their songs and what do they sound like? The answers to these questions depend on to which singer one talks and listens and in what situations. Readers who have not had the opportunity to talk with Chinese folk song singers now have access to materials on their perspectives and music, along with a wealth of data that provides contextual information and facilitates understanding. *Chinese Folk Songs and Folk Singers* is a richly detailed work that demonstrates the complexity of the position of folk song in society historically and today. Based on fieldwork in southern China, it illustrates the multiple—and oftentimes contradictory—ways people narrate the past and create meaning through song and story. Rather than being problematic, this detail, complexity, and refusal to “iron out” or synthesize different perspectives stand as among the most exciting features in this well-written study which captures the excitement and reality of both fieldwork and social life.

The book combines a broadly based introduction to regional folk song in China with a closely focused case study of the singers, music, and texts of *shan'ge*, the most popular type of folk song in the Wu dialect region of southern Jiangsu. Antoinet Schimmelpenninck conducted her research with singers from villages in the area to “build up a general picture of the Wu song culture” (p. ix), which “revealed a remarkable underlying unity” within its variety. She concentrates on three “key topics”: 1) “the occurrence of ‘monothematic’ tune areas” in which one or more tunes “dominate most of the local folk song repertoire”; 2) the meanings of the term *shan'ge* as understood by singers and folk song theorists; and 3) melodic and textual formulae, “essential building blocks” of song structure (pp. x-xi). Among the scholarly influences Schimmelpenninck credits are Peter Burke’s work on popular culture in early modern Europe, Constantin Brailoiu’s field research models, Ruth Finnegan’s ideas on creativity and orality and literacy, and the oral theory of Lord and Parry.

Chapter one surveys Chinese folk song studies, with a short but useful history of the changing emphases in twentieth-century Chinese-language scholarship which points out that “the impact of broad-sweeping romanticism and nationalism [from the early decades of this century] remains strong” (p.10). Included are sections on fieldwork practices, ethnomusicology, and a concise description of the recent Chinese folk song anthology project (*Zhongguo minjian gequ jicheng*) in the People’s Republic of China (PRC). Throughout the book, Schimmelpenninck relies upon many excellent studies conducted by Chinese scholars. Moreover, for readers unfamiliar with this scholarship, she sensitively describes scholarly trends, setting them in their social-political context and taking into account constraints and practical problems faced by scholars in different periods throughout the century.

In chapter two, the reader is introduced to Wu folk song culture and to the history and environment in the Wu dialect area (comprised of several related dialects) in Jiangnan (the southern part of Jiangsu province) around the area of Suzhou. In a short six pages, Schimmelpenninck gives an admirable overview of the contents and themes in historical and recent written sources (all in Chinese and many difficult to locate) on Wu songs. The second half of the chapter reports on the author’s fieldwork. This careful documentation of her research methods—including strategies for locating, interviewing, and recording singers—gives the reader a good sense of the conditions in which the materials were recorded as well as illustrations of successful research strategies. As Schimmelpenninck states, this is not an intensive study of a village based on long-term residence: constraints on fieldwork at the time would have made such a study difficult if not impossible. Moreover, such an approach would not yield the type of information the author sought in her study of a regional tradition. Instead, the book is based on multiple short-term trips over a six-year period (1986-1992), during which the author collected songs from and conducted interview with over eighty singers and local folk song investigators in different villages throughout the region. She made return trips to some villages and talked with and recorded the same singers several times.

Schimmelpenninck’s emphasis on the singers takes center stage in chapter three, which concentrates on individual singers’ ideas, images, and self images. Apart from local publications in parts of the PRC, much of the literature tends to overlook the individual and to rely on the notion of a more generalized “singer.” Part of Schimmelpenninck’s message is that “the” singer of Wu songs does not exist. Her “portraits” of five singers—including Zhao Yongming, the *Shan’ge* cicada, and Qian Afu, the King of *Shan’ge*—give the reader a picture of each as

an individual as well as of the “diversity of the entire performers’ community in the Wu area” (p. 56). Among other topics are the different types of performance settings and groups, the relation between the songs and religion, processes of learning and transmission, orality and literacy, and aesthetics. Together they provide a context through which to understand the singers and their songs.

Song texts are the focus of chapter four, which introduces general features such as subject matter, textual structures and styles, shifts in time and perspective, and formulae and commonplaces. Armed with this characterization of the more “stable” textual features, readers then can appreciate the creativity of singers as they work with and vary these features in their own performances. Schimmelpenninck’s transcriptions and comparative analyses of performance texts—of multiple versions of a riddle song and of the formulaic first lines of different songs, for instance—clearly illustrate the range and types of variation possible. She also describes features unique to the area, such as dialect. The wealth of textual examples allows for comparison of Wu song with folk songs in other parts of the country. And the similarities of stock phrases, topics, structure, and even entire texts are striking indeed, at least when compared with *hua’er*, a *shan’ge* form from Northwest China with which I am most familiar. Books such as this both highlight the need for and make possible comparative regional studies of folk song. They also may lead us to examine further oft-repeated phrases about the “uniqueness” of particular folk song traditions and about the “spontaneous” improvisation of song texts and melodies which appear to have such historical and geographical spread.

Similar issues are raised in chapter five, which deals with the music and performance styles of the songs. Here again Schimmelpenninck outlines typical features, melodic design, rhythm, and so on of songs performed by soloists and groups. She focuses on “monothematism” (the idea that, in many of the areas within the Wu region, one tune dominates much of the *shan’ge* performed and, therefore, that there are several “one tune” areas within the region), the range of melodic variation, and melodic formulae. Through transcriptions and tables, she analyzes comparatively different versions of one tune (such as the “*wu-a-hei-hei*” tune) within and across regions, and of different songs within one singer’s repertoire. She re-examines the notion of a “standard” version from which variants are constructed, reminding us that “these ‘variants’ are the only reality that we have, and . . . the word ‘tune’ . . . normally covers the notion of a changeable rather than a fixed melodic form” (p. 226). Her dialogue songs (*duige*) experiments are intriguing. Seeking to investigate more concretely the manner in which singers respond (to each other, to context, and/or given melodic and textual ma-

terials), she devised a method by which she sang—often “deviant” versions of texts—to singers to see how they would construct their songs in response. In part, such an approach was needed because it appears that dialogue singing is no longer common in the Wu area, although in other parts of China (such as the Northwest) it is still a typical performance style. As in other parts of the book, she compares *shan’ge* to other genres such as Daoist song, Buddhist chant, weeping song (*kudiao*), and *xiaodiao*. Of the latter, she writes of a *shan’ge-xiaodiao* continuum, arguing that an ideal boundary clearly delineating the two genres is blurred in practice as performers sing the same texts to *shan’ge* and *xiaodiao* melodies.

A broad theme of the book is the decline of folk song singing in the Wu dialect area over the last century. According to Schimmelpenninck’s interpretation, folk song performance in the area was “a normal part of rural life, fully shared by young people” at least in the 1930s (pp. 31, 41, and 68). Since the 1950s, however, singing has declined, and in many of the villages she visited only a few people still sang and listened to the songs. Although she highlights the role of post-1949 PRC politics (and particularly the Cultural Revolution), she describes other factors contributing to this decline, including rapid industrialization, the Japanese occupation during the late 1930s and 1940s, and changing socio-economic conditions. Thus, when encountering sentences such as “until the communist era, the singing of folk songs was very common” (p. 322), the reader also is reminded that many things other than “communism”—increased industrialization, the impact of the mass media, changes in agricultural production, and so on—contributed to the changing situation of musical performance.

As in many other areas, Wu folk singers seem to have had an uphill battle for centuries, as both imperial and national government officials looked down upon folk song as “vulgar” and sought to censor song texts if not ban performance altogether (as local officials did in 1868). We learn of missionaries who criticized the songs as immoral and Japanese soldiers and Cultural Revolution Red Guards who burned printed *shan’ge* collections. Schimmelpenninck provides us with the information that complicates simplistic or monolithic interpretations of history, some of which stem directly from the multiple interpretations of the past by singers themselves, who are quoted frequently. She examines song collections throughout history (such as Feng Menglong’s early 17th-century anthology and those from the May Fourth and post-1949 periods) that contain and praise precisely those elements which other officials and literati criticized.

Her description of the distribution and use by singers of printed and handwritten song booklets from the 1800s also complicates naive assumptions about the separation of orality and literacy in folk song traditions. Her inclusion of song lyrics which comment upon *shan'ge* singing and of contemporary singers' stories of the origin and development of *shan'ge* are fascinating and valuable. For instance, we learn about Zhang Liang, "an accepted 'hero'" among some singers today (and a well known figure in Chinese legends more generally). Apart from being a legendary singer and, to some, a founder of the genre, he "was imprisoned by Lady Guanyin because he sang dirty songs" (quoting the singer Qian Afu, p. 103). Other legendary figures—saints, pleasure-seekers, and tragic characters—become the topic of *shan'ge* songs and stories, which reveal a range of attitudes and creative practices among singers. For instance, legendary figure Zhao Shengguan sometimes "is regarded as a tragic hero, sometimes an accomplished *shan'ge* singer, sometimes as an unhappy—or perhaps despicable—ancestor, confiscated by folk mythology. In the end, it seems that every singer invents his or her own image of Zhao Shengguan" (p. 107).

Schimmelpenninck's discussion of terminology and genre names, particularly *shan'ge*, illustrates the intricacies of this topic as well and the need for further investigation. Indeed, we can see the complexities of conducting field research on terminology within a conversation between Schimmelpenninck and Jin Wenyin, a singer and cultural worker from Shenpu. To the question "how would you describe *shan'ge*?" Jin responds that:

They are folk songs, sung in local dialect. Every region has its own *shan'ge*. They usually have four lines. You very seldom find *shan'ge* with eight or twelve lines. Yes, the longer ones are also called *shan'ge*, but if you were to categorize them, then the long songs are actually love songs [He sings a song about local food products but interrupts himself]. Songs like these won't interest you, for they are not about love, and they are not folk songs.

[Schimmelpenninck:] *Why do you say they are not folk songs?*

[Jin:] Well, yes, they are folk songs too, but they aren't love songs.

[Schimmelpenninck:] *Are they also called *shan'ge*?*

[Jin:] Yes, they are also called *shan'ge*. But sometimes they are categorized as local opera songs. (p. 46)

This book, the author's Ph.D. thesis, is a well written and coherent work that incorporates details and features of a sort not often possible through other publication venues. The author gives careful and consistent translations of Chinese terms into English. The book contains very few mistakes, which perhaps we should expect in all scholarly publications, but this in a work that includes pinyin romanization, Chinese characters, and an elaborate cross-referencing scheme. Each time I turned to the bibliography to consult the details for an internal citation, I found complete information; each time I checked the index for a term and then consulted the page numbers given, I found that for which I looked.

The appendices deserve special attention, and we should applaud and thank Schimmelpenninck for the time and effort she devoted to compiling them, for they ease the work of the reader who delves deeply into the substance of the book. Appendix one contains texts, in Chinese characters, of complete or partial versions of 78 songs, some of which run to as many as 18 verses. Other appendices list locations, information on singers, fieldwork trips, and related fieldnotes (which are housed in the CHIME library in Leiden). Others focus on terminology and dialect, such as "Some Common Dialect Words in Wu Song Texts," "Survey of Various Types of *Shan'geban* and Related Terminology," and "Correlation between Speech Tone and Melodic Contour in Wu *Shan'ge*" (with tables and explanatory notes on methods and analysis). The "List of Songs" (appendix 3) is an inventory of the 865 songs recorded over the course of her research; for each song, it provides the song title, singer's name, location and date of recording, the duration of the recording and the number of verses, and the numbers of the pages on which the song is discussed and transcriptions of the lyrics and music found. The author gives each song a coded "label" that refers to aspects of the melody and performance of the song. Some songs are coded by generic names (such as *haozi* working cries, *kudiao* weeping songs, and opera), phrase structures and performance styles (such as *jikou*, — 'rapid mouth' — improvised textual extension rapidly sung or spoken), and song and performance structures (such as *duige* dialogue singing and *shan'geban* group singing). Information about these features is easy to locate through the index to the book, and they are easy to hear because the numbers correlate with those given in the list of songs on the compact disc that accompanies the book.

The compact disc, *Folk Songs of Southern Jiangsu, China: Field Recordings 1986-1992* by Antoinet Schimmelpenninck and Frank Kouwenhoven (PAN 1990AS) consists of portions of ninety-seven songs from field recordings made by Schimmelpenninck and Frank Kouwenhoven in 1986-1992 as well as

recordings made by Jiangsu folk song collectors, which are marked clearly with asterisks. The CD examples vividly illustrate many of the points covered in the book, such as variation. For instance, Schimmelpenninck collected 153 recordings of the “*wu-a-hei-hei*” tune (in 12 villages and from 38 singers). The CD features a group of excerpts from 22 of these songs from the Luxu-Shenta and Wujiang areas, facilitating aural comparison and giving the reader a sense of the range of the tune’s variation encompassed in performances. This group can be compared with the next group of songs without “*wu-a-hei-hei*.” Another group, illustrating the variety in the repertoire of an individual musician, is followed by a large number of *shan’ge* performances, including homophonic part singing and the “dialogue experiments.” Examples of work songs, *xiaodiao*, and ritual songs come at the end. Like the book, the CD gives us the opportunity to hear a rich diversity of vocal qualities and styles characteristic of the region along with the artistry and creativity of individual singers. Both the book and the CD have much to offer to individual readers interested in Chinese folk song and to its scholarship. I recommend them highly.

Sue Tuohy
Indiana University

In Search of a Voice: Karaoke and the Construction of Identity in Chinese

America. Casey Man Kong Lum. 1996. Mahwah, NJ: Lawrence Erlbaum Associates. xiv, 128 pp., appendix, notes, bibliography, indexes.

Paperback, \$16.00, ISBN 0-8058-1911-8; Hardcover, \$35.00, ISBN 0-8058-1912-6.

It is refreshing when scholarly books are written in a way that draws the reader in. I was captivated by *In Search of a Voice* even though I am not terribly interested in karaoke as a musical genre or a cultural practice. The point of departure for this monograph on karaoke is technology and communication theory (i.e. an “audience-centered paradigm” [pp. 14-19]), but the work is valuable and interesting to ethnomusicologists and others because it delves into descriptions of karaoke as a musical behavior in three very different Chinese enclaves in the New York City / New Jersey region.

The three enclaves are: 1) the working class Cantonese / Toishanese community of lower Manhattan Chinatown, 2) the professional Chinese from Taiwan living in exclusive New Jersey suburbs, and 3) the impoverished, hard-working and largely undocumented Malay-Chinese in Queens. Lum introduces the reader to real people in these communities. Mrs. Chung sets up a karaoke machine playing Cantonese opera amid the din of Manhattan Chinatown as part of a local Mid-Autumn Festival, and Lum describes the reactions he observed. A particularly showy singer known by the nickname “Elvis” (Maowang — “King of the Cats” in Chinese) makes appearances in high-tech karaoke ballrooms in residential basements in affluent New Jersey suburbs. By day he is a family man and working professional. One ballroom, built in the home of a Bell Lab research scientist, measures 2,000 square feet with a wooden dance floor and has a library of laser disks catalogued by computer — all under a wood carving of two dragons coveting a pearl. In Queens, one night a week hard-working Malay-Chinese friends socialize at a karaoke party in a restaurant and sing to relieve themselves of the burden of work and homesickness. Lum writes, “At about 4:30 in the morning, Susan, Kitty, and Ah Maa bade farewell to their compatriots, left the scene together, and returned to the small room in the wood-frame house where two mattresses on the floor were awaiting them” (p.96). Lum’s observations and descriptions of these three vastly different communities reveal why the category “Chinese-American” is overly broad and encompassing, and he sets it all out in engaging and compelling language.

About *yutkuk/yuequ* (Cantonese “opera”) [editor’s note: in this review, Cantonese romanizations are followed by their Mandarin equivalents] in Manhattan I was relieved to read “of all the people in this interpretive community with whom I have spoken, none equates singing *yutkuk* with musicians and singing *yutkuk* in karaoke” (p.43). If that is true, it might not make sense for the Lum to join the two musical behaviors as though they are related more than merely overlapping. He examines occasional use of karaoke machines as an opportunity to consider how an old cultural form (*yutkuk*) is “translated into a new medium and the implications of such a translation.” A careless reader might assume incorrectly that the relationship between musicians and singers in *yutkuk* in New York has evolved into, or has begun to be replaced by, karaoke *yutkuk*. By Lum’s method of observation several conclusions are possible, however. When karaoke is used, professional musicians don’t get paid, singers can’t perform *bongwong/bangwang* (challenging repertory that requires close communication with musicians), and singers are drawn away from *yamngok se/yinyue she* (musical associations) where *yutkuk* continues to be practiced. Besides being limited to more regular *siukuk/xiaoqu* (fixed tunes), karaoke recordings adjust the pitch to the more comfortable tessituras of average singers with microphones. As a result, some *yutkuk* lovers who are regular karaoke users lose the ability to sing the demanding vocal style correctly and thus become further estranged from the musical associations.

In the affluent suburbs, karaoke seems at first glance to put the “society” back into Chinese social music behavior. In New Jersey, what Lum calls “karaoke decorum” is critical. Everyone is expected to sing at some point. Some families take lessons from a teacher. Lum observed a recital-like behavior one evening: a teacher sang with all of her students paying respect by standing behind her during her performance. Some clubs require all members to be married and to attend as couples. Popular songs make up the core repertory (Maowang is of course known for singing Elvis Presley songs), and that preference, along with the display of suburban comfort and high-tech equipment, reminded me of other Western cultural icons Chinese have adopted since the 19th century. More than one of Lum’s fashionable informants told him smugly that karaoke replaces mahjongg in their lives.

Yet, there seems to me to be a tension in the suburbs caused by an ill fit. Researching and acquiring the latest technology, taking lessons from karaoke teachers, requiring all members to be married couples, and polite applause are supposed by Lum to be attempts to dignify karaoke as an activity for cultivated Chinese. But only time and the middle-class tendency to conform, guided by

age-old values, will tell whether those things lend enough decorum to balance the amount of time and money spent on the activity. Long before karaoke was invented, narrowly moral critics deplored the waste of time singing *bongwong* in *yamngok se* or playing mahjongg after dinner. I wished that Lum had more deeply brought into his theory and discussion the often-described Chinese regard for amateurism in art and music as being more acceptable than taking up music as a profession. He seems to keep his research methodology observant in the particular “dramaturgical web” of the three distinct audience-centered karaoke scenes, and doesn’t relate them to whatever is common musically or culturally that makes all three communities Chinese.

Lum found a large number of single women in the Chinese population in Queens. Apparently, Chinese women leave husbands and family to come to the United States in search of wages. It is a twist of Chinese-American history, which Lum records well in the opening chapter. In the 19th century, it was Chinese men who worked lonely and homesick in America in order to send money home. Ah Maa, who celebrated her 55th birthday in 1993 with a series of karaoke parties in the dank basement of a Flushing restaurant, sings a sad song her husband composed for her when she left China. Illiterate, she relies on others to stand with her to help read the Chinese characters that flow on the video screen from karaoke laser disks. Her younger friends like romantic songs. During performances with karaoke, men and women accompany their singing with playful acting that imitates that of Chinese novels and soap operas. They are the working class people who aren’t going to turn up on the 2000 US Census, and but for accounts by writers like Lum, their stories will never be told. Somehow, the way the Chinese in Queens use karaoke resembles the way American working class “wannabees” stars use it in country and western bars.

Where I work in southern California, karaoke establishments flourish in Filipino, Korean, Mexican, and Vietnamese communities—not to forget, of course, Little Tokyo. Last year I saw very dedicated performances on a karaoke stage during Nisei Week. I recall now that I was curious and wished I had proficiency in the Japanese language so that I could investigate karaoke among Japanese in Los Angeles. I also wonder now about the similarities and differences in karaoke one might observe from culture to culture. *In Search of a Voice* convinced me that if ethnomusicologists devote themselves to researching karaoke as a musical behavior, there is a legitimate and valuable way to do it.

Terence Liu
Long Beach, CA

Musical Creativity in Twentieth-Century China: Abing, his Music and its Changing Meanings. Jonathan Stock. 1996. Rochester, NY: University of Rochester Press. xiv, 209 pp., musical examples, figures, photographs, bibliography, glossary, index, notes, appendices. Enclosed compact disc. ISBN 1-87822-76-4. \$90.00

The study of music chronology and biography is a well-established tradition in the field of musicology. The bulk of it concerns the development of musical style and the life histories of significant musicians who have contributed to these changes. A typical account produced within this framework has often centered around a few powerful musical individuals and their function in the progression of music history. Although ethnomusicologists have long been interested in the study of people and music, ironically, it is only recently that they have begun to recognize the importance of historical dimensions in their study, thus adding much-needed temporal depth to a discipline that has been criticized as ahistorical. Yet unlike their musicological colleagues, ethnomusicologists who are interested in historical matters generally are not interested in constructing authoritative historical accounts but in using history to reveal the manner in which aspects of musical traditions are venerated, utilized, and imagined in the present. Jonathan Stock's study of Abing—a well-known figure in twentieth-century Chinese music—is a commendable attempt in this direction.

In a handsomely packaged but somewhat expensive book, Stock has signaled a new approach in Chinese music research. He sets out to chart how Abing has been "envisioned" in contemporary Chinese society by critically engaging his own observations on extant Chinese music scholarship on Abing and through analysis of Abing's music. Although this book is about Abing, Stock goes beyond merely describing his accomplishments. Through a detailed cultural and musical analysis, he probes the question of musical creativity and the characteristics that mark twentieth century Chinese music. This study not only adds a significant voice to Chinese music scholarship, it is also an excellent example of "historically" informed ethnomusicological research that straddles interpretation and reflexivity.

Rather than presenting a list of well-published facts about Abing and reiterating the excellent research done by Chinese scholars, Stock looks at how the "Abing tradition" has been constructed by the recent conservatory tradition. His narrative on Abing, which eschews recounting what Abing actually did, is at once speculative and interpretative in nature. The main question that runs through

the entire book is the how the image of Abing has changed over time, from a lowly street musician to a “revolutionary and romantic visionary, [and] dubious figure connected with urban sub-cultures of drug abuse and prostitution” (p. 4). To analyze this phenomenon and the treatment of Abing’s music through time, he resorts to archival material and combines it with ethnographic material collected during his fieldwork in China.

This book begins with an introduction followed by six chapters, two appendices, and a glossary of Chinese terms. The introduction sets up the premise of the study and provides a cursory discussion of the intellectual underpinning that informs the author’s approach. He argues that an individual who is historically and socially situated can offer invaluable insights in studying a musical tradition. The detail gained from this type of study can, in turn, clarify how “musical sound itself invokes real or imagined historical pasts” (p. 5). In addition, the author also makes a case for the inclusion of musical analysis in ethnomusicological analysis and advocating the use of reductive Schenkerian analysis in handling “monodic modal music” as in the case of Chinese music.

Chapter one depicts the China’s political situation from the end of the nineteenth century to around 1950. Specific references are made to the city of Wuxi, where Abing spent most of his life. Chapter two concerns the biography of Abing. Using Abing’s life as “text” generated according to the peculiarities of a society and political climate, Stock skillfully decodes the ideological bases upon which Abing’s life is constructed. Here he takes Yang Yinliu’s standard biographies of Abing as a starting point and proceeds to the present. Two main themes dominate the discussion—the romantic image of Abing as a street musician who performed for a difference class, and as an active revolutionary who fought against social injustice resulting from class distinctions. The changing images and interpretations of Abing’s life support Stock’s argument that reading biography or any historical narrative must take into consideration the active role of the author in “creating” the plot. Narrative, after all, is a rhetorical strategy that is context-sensitive and involves the process of constructing and imagining.

Chapter three is an overview of the instruments and musical genres which Abing might have heard or played in the city of Wuxi, Jiangsu Province. Stock provides a brief description of the structure and playing technique of the instruments *erhu*, *pipa*, *sanxian*, *di* and *xiao*, *luogu* and *ban*. The second part of this chapter concerns the musical genres popularized in Wuxi. The genres described in this section include dramatic and narrative genres, instrumental genres, solo music, mass song movement, early Chinese popular songs, cinema

music, and music for Western instruments. He describes the musical forms, characteristics, and performance contexts. Information provided in this section is particularly helpful to readers who are unfamiliar with Chinese music and the characteristics of music in the East Central coastal region.

Chapter four presents an analysis of three *erhu* pieces recorded by Abing in 1950. The analysis focuses on the similarities between the structure of the pieces and the construction of melodic phrases. By comparing the melodies in different registers and the musical structures, Stock argues that these three performances are not three distinct compositions; rather, they are three different improvisations on similar thematic material. A paradigmatic analysis of the "Second Springs" clearly shows the distribution of thematic material and melodies throughout the piece. The ensuing chapter presents an analysis of three *pipa* solos and their relationship to other Chinese repertory. In both chapters, Stock presents a fundamental aspect of Abing's improvisatory style and variation technique. It is interesting in that this analysis provides clues to understand Abing's technique as a composer and as a performer. Although the use of Schenkerian analysis is justifiable, I do wonder if reducing the melody to a skeletal structure renders the surface melodic variation and nuances insignificant.

The final chapter looks closely at how Abing's music has acquired meaning in modern China. A detailed discussion of how the conservatory tradition came into being sheds light on why different arrangements of Abing's music exist. It also explains how the music institution fixed Abing's music and offers a vivid picture of how modern practitioners have transformed Abing's music according to their own politically motivated cultural agenda. Decisions of how to perform this music in various instrumental arrangements are all testimonies to the alterations of its meaning and ultimately to its canonization.

Stock has produced a stimulating and readable book. The CD that accompanies the book is of high quality and the examples proved to be extremely helpful. The rare recordings of Abing's playing offer readers an unusual first-hand experience of his performance skills. Although Stock may be criticized for using Abing as a point of departure, he delves into discussions that will be of interest not only to Chinese music scholars but also to sinologists who are interested in the study of individuals and history in the twentieth century. However, I have a few reservations about his assumptions. Despite his often engaging discussion, I find chapter three a bit too speculative to be meaningful. It is one thing to describe the musical environment of Wuxi in the early part of the twentieth century, but there is no evidence to prove that Abing was actually influenced by

Cantonese music, mass songs, Western music, and various narrative genres. Stock's meticulous scholarship is sometimes marred by speculative statements like "it is quite plausible to imagine Abing's musical education followed a similar pattern" (p. 71), and "it is not improbable that Abing would have encountered at least some of their [modern *guoyue* composers] arrangements and compositions" (p. 88). This scenario is probable but may not be true because Abing's low social status may have prevented him from participating in this type of more progressive and high-class musical activity. Even if he were exposed to this so-called popular music of the time, there is no way to establish the fact that his music was directly influenced by the other music. To portray the milieu in which Abing lived and then imply that Abing must have been influenced by diverse musical styles, Stock risks advancing his own agenda and portraying Abing's life according to his own ideology, a point that he has critiqued in Abing's biographies. Minor criticism aside, I recommend this book strongly to both Chinese music specialists and non-specialists and hope that a paperback edition will appear soon for use in the classroom.

Frederick Lau
California Polytechnic State University
San Luis Obispo

Current Bibliography on Chinese Music

Sue Tuohy
Indiana University

“Current Bibliography” lists recent publications related to Chinese music and music in China (including dance, theatre, opera, and narrative forms) written in English and in other Western languages. Publications included in the bibliographies of earlier *ACMR Reports* are not repeated except in those cases of new reviews of previously listed books. The citations are separated within the following categories:

- 1) articles, books, essays and book reviews (listed under the name of the author of the book reviewed);
- 2) dissertations and theses;
- 3) brief articles (listed by year or author, under the journal or magazine title);
- 4) audio-visual materials and reviews (listed under the materials reviewed);
- 5) web sites.

The number of publications, recordings, and websites has grown tremendously in recent years, and the venues for publication have expanded. For instance, many trade magazines now regularly include short articles on the Chinese music industry and review recordings by popular Chinese musicians. Much of this information is accessible through electronic databases and web sites. I rely heavily on such sources; although useful, they contain many mistakes and inconsistencies. I attempt to confirm and correct this information by examining the “hard copies” whenever possible. I apologize in advance for omissions and errors in the entries.

ACMR Repo readers’ comments regarding formatting and selection of materials will be appreciated. Please submit bibliographic information on recent publications, including corrections to the present list. To insure accurate and complete information, readers and writers are requested to submit copies of the publications or of tables of contents from journals.

Please send citations, suggestions, information, and publications to: Sue Tuohy, Folklore Institute, Indiana University, Bloomington IN 47405 U.S.; e-mail: tuohys@indiana.edu; phone: 812-855-4742.

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———. 1998. *The Ineffable: Music from China New Music Consort, Manhattan Brass Quintet, Members of the Brooklyn Philharmonic*. London: Cala, CACD 77008 (music@calarecords.com). Compact disk.

Reviewed by:

Kouwenhoven, Frank. 1997 [1999]. *CHIME* 10-11:206-207.

WEB SITES (Please see previous editions of *ACMR Reports* for additional sites.)

Yu Hui's Homepage (<http://www.wesleyan.edu/~hyu>).

Auvidis Astrée (<http://www.concerto.demon.co.uk/Labels/Astree.html>).

The B.C. Chinese Music Association (<http://www.netpointer.com/~sunny/cmbccma.htm>). A Chinese music ensemble (in Vancouver, British Columbia) that promotes Chinese music culture to the local communities in Canada. Also has information on traditional Chinese music including history, instrument, musicians, and music sound files; Chinese and English.

Chinese Music Society of North America (<http://chinesemusic.net>).

Chinese Religious Music, Wind Records (<http://wind-records.com/religious.htm>).

Chinese Rock (<http://www.americahost.com/users/chineserock>).

Destiny: The Culture of China (Music) (<http://library.advanced.org/20443/music.html>). General introduction to traditional and modern Chinese music; musical instruments (with photos and sound clips). For Chinese opera, dance, theatre, and puppetry, see related web site (http://library.advanced.org/20443/perform_arts.html).

Hong Kong Pop Stars (<http://www.hkinfo.com/entert/popstars/>). List of artists with links to sound files; on the Hong Kong iNet information page.

The Internet Chinese Music Archive: The Great Empire of China (<http://metalab.unc.edu/chinese-music/>). Sound files of traditional, modern, folk, and other types of music (including film music, "songs of educated youth," traditional Beijing opera, modern revolutionary opera, speeches, and so on); photographs; Chinese and English.

Marco Polo Chinese Music Juke-box (<http://www.hnh.com/rahome/rampe.htm>). Audio clips.

Melody of China: Chinese Artists (<http://www.melodyofchina.com/artists/artists.html>). A database of Chinese artists living in North America, as well as some in other countries; primarily Chinese instrumentalists, dancers, composers, musicologists, ethnomusicologists and some non-Chinese musicians who play traditional Chinese instruments; some have links to individual web pages. The is part of the Melody of China web site (main page: <http://www.melodyofchina.com/>) which also includes companies that sell Chinese instruments, recordings, and so on.

Nimbus Records (<http://www.nimbus.ltd.uk/nrl/world.html>).

Popblast (<http://popblast.musicpage.com/>). Links to information on pop music stars, live-feed radio broadcasts, pop charts, lyrics, mtv/video, music stores, news groups, and pop news.

Rocking the Hard Rock (Chinese Rock Music), by Lisa Movius (http://homepages.go.com/~shanghai_life/hardrock.html)

The Silk Orchestra (<http://www.interlog.com/~hara/silk.html>). A Canadian World Beat/New Age ensemble recording "inspired by the practice of tai chi chu'an"; features a blend of traditional Chinese instruments, electronic keyboards, voice and percussion.

Touring around the World of Kunqu (<http://www.geocities.com/Tokyo/Towers/7793/>).

Reports on Recent Meetings and Conferences

The 4th International Asian Music Conference. Organized by the Asian Music Research Institute of Seoul National University, Oct.7-8, 1999, Seoul, Korea.

Although somewhat more modest in scope (ten papers, two keynote addresses, and two panel discussions) than the previous Asian Music Research Institute (AMRI) conference discussed by Frederick Lau in last year's *ACMR* journal, this year's event also presented a stimulating variety of viewpoints from Korean, Japanese, Chinese, and American scholars.

The keynote speeches by Tokumaru Yosihiko ("Towards a Re-evaluation of Invisible Music Theories") and William Malm ("Magic Numbers and East Asian Music") complemented each other, suggested numerous cross-cultural implications, and helped to frame the conference as a whole. Individual papers focused on Korean music from historical (Chang Hui-ju, Kim Sejoong, Song Ji-won) and contemporary (Nathan Hesselink) perspectives, issues in music research in Korea (Chae Hyun-kyung), Thailand (Deborah Wong), and the United States (René Lysloff), intra-Asian comparative study (J. Lawrence Witzleben), and fieldwork roles and challenges (Heather Willoughby and Tsai Tsan-huang).

Two lengthy panel discussions included participation from the many Korean professors and graduate students in attendance, and led to serious and at times heated discussion of past, present, and future directions in Korean music research, similarities to and differences from research in other Asian countries and ethnomusicology and musicology as practiced elsewhere, and the relationship between the study of musical performance and scholarship. As Lee Byong-won observed in his presentation at the Hiroshima ICTM, younger scholars, especially those trained abroad, often find resistance to their attempts to engage Korean musicology and/or ethnomusicology with their counterparts elsewhere, or to develop programs incorporating the study of non-Western and non-Korean musical traditions into their curriculum. These stimulating intellectual encounters were interspersed with gracious hospitality including a visit to a shamanistic ritual and a dinner followed by *kayagum sanjo* at the home of the legendary Hwang Byung-ki.

AMRI Director Hwang Jun-yon and conference organizer H.K. Chae (Chae Hyun-kyung) are pursuing an innovative path providing a multicultural forum for the scholarly discussion of Asian musics, their interrelationships, and

the different ways in which we approach, name, and present the musics and our work concerning them. Obviously, the questions of how to study, understand, teach, perform, and develop or preserve Korean music have many counterparts in the field of Chinese music, and we can only hope that this conference will be an inspiration for organizing our own venues for cross-cultural interactions within Asia and beyond.

Beginning with last year's conference, the papers will be published in both Korean and English in *Tongyang Umak* (Journal of the Asian Research Institute, Seoul National University; formerly called *Minjok Umakhak*). To the best of my knowledge, this is the first totally bilingual scholarly music journal published anywhere in Asia, and it will become an immensely important juncture for simultaneously presenting Korean music scholarship to the international community and introducing the work of other Asian and Western scholars to Korean readers.

The journal containing the 1998 conference papers is now available from the Asian Music Research Institute (by certified check for US \$25, including postage), Seoul National University, Kwanak-gu Shillim-dong San 56-1, Seoul 151-742, Korea. This issue (Vol. 20) will be of particular interest to ACMR readers, since it includes contributions on Chinese music by Yang Mu, Tsao Penyeh, Frederick Lau, Du Yaxiong, Li Mei, and J. Lawrence Witzleben, as well as a stimulating assortment of articles on Korean music and intra-Asian comparison. For more information contact Hwang Jun-yon (jhwang@snu.ac.kr) or H. K. Chae (hkchae@snu.ac.kr) at the Institute.

J. Lawrence Witzleben
Chinese University of Hong Kong

**35th World Conference of the International Council for Traditional Music,
19-25 August, Hiroshima, Japan.**

As expected, the ICTM conference in Hiroshima was a major event of international ethnomusicology. Among its 137 papers/presentations, seventeen addressed Chinese music, featuring a diversity of topics, source materials, methodologies, and perspectives. Together, they reflect not only current trends of music scholarship but also the heterogeneous nature of Chinese music studies. As the following list of paper titles demonstrates, the research topics ranged from Jiang Kui of the Song dynasty to Li Shutong of 20th Century China, and from Buddhist hymns of South China to popular music in Xinjiang. And as the national affiliation of the scholars shows, Chinese music studies have become a transnational enterprise—Chinese music scholars readily cross ethnic, political, and geographic boundaries.

The ICTM conference included many papers about Japanese music, Korean music, and world music, offering a number of comparative insights on Chinese music and its scholarship. Two of these papers were particularly relevant. Professor Tsuge Gen'ichi's analysis of the history of the Toyo Ongaku Gakkai (The Society for Research in Asiatic Music) pinpointed the relationship between music scholarship and national culture/history, and raised comparative questions about 20th century Chinese music scholarship: whether it has adequately examined musics of its Asian neighbors, and how its purview has been shaped by nationalistic and political concerns. Professor Byong-Won Lee's historical overview of Korean music scholarship explained the roots of present practices in Korea. By demonstrating the ways traditional hierarchies continue to operate in contemporary Korean music scholarship, Professor Lee reminded Chinese music scholars of the necessity of continuing and changing native traditions of music scholarship.

The following Chinese music papers were presented in the 35th World Conference of the International Council for Traditional Music, 19-25 August 1999, Hiroshima, Japan.

Cheng Shui-Cheng, France: "Current Political Event Songs of Contemporary China."

Rachel Harris, U.K.: "Local Pop and Ethnic Nationalism in Xinjiang, China."

Joseph S.C. Lam, U.S.A.: "Jiang Kui, A Sphinx in Chinese and World Music Histories."

Frederick Lau, U.S.A.: "'Friendship Singing Clubs' in Bangkok: A Case Study of Chinese Music in the Diaspora."

Lee Tong Soon, U.K.: "[Per]formance Aesthetics and the Concept of Culture: Chinese Street Opera in Singapore."

Schu-Chi Lee, Germany: "The Survival of Chinese Nanyin Sia (South Music Associations) in Philippine Society."

Liou Lin-Yu, Japan: "On the Relationship between the Theory of *Wayosecchu* and the Introduction of Musical Education in Colonial Taiwan."

Peter Micic, Australia: "Li Shutong: A Pioneer of Modern Chinese Music."

Odaka Akiko, Japan: "Structure and Sound Symbolism of Aural Mnemonics in Chinese Percussion Music: A Case Study of Percussion Ensemble in Muouxi, a Local Opera of Southern China."

Helen Rees, U.S.A.: "Relearning Music: The Revival of A Chinese Ritual Tradition."

Jonathan P.J. Stock, U.K.: "Ethnomusicology and the Individual: Some Thoughts on Biography and Ethnography."

Tan Hwee-san, U.K.: "Requiem for the Dead: Hymn Singing Styles in the Buddhist Rite of Merits in Fujian, China."

Tsao Poonyeh, Hong Kong: "Current Research of Daoist Ritual Music in China: The Ritual Music in China Research Program."

Wang Yaohua, China: "*Wuzagaku* in Ryukyu and Chinese Music"

We, Ju-hua, U.S.A.: "Who Listens to Whom? An Examination of Performative Authority in the Musical Coordination of *Jingju* (Beijing Opera)."

John Lawrence Witzleben, Hong Kong: "Structural Expansion in Javanese *Gamelan* and Chinese *Jiangnan sizhu*."

Xue Luojun, Japan: "The *Pipa* Songs of the Dong People, Tongdao Dongzu Autonomous Prefecture, Hunan Province, China."

Joseph S.C.Lam
University of Michigan

Happy 90th Birthday to Dr. Laurence Ernest Rowland Picken

ACMR congratulates Dr. Laurence Ernest Rowland Picken on his 90th birthday, which happened on July 17, 1999. A pioneer in 20th-century and Western studies of Chinese music, Dr. Picken is no stranger to ACMR members: his seminal articles on Tang and Song musics and musical instruments are required readings for all who study Chinese music. Recognition of Dr. Picken's scholarship is international: he has received many degrees, fellowships and other honors, which include, for example: Ph.D. (Zoology; 1935, University of Cambridge); Rockefeller Fellowship (1936-37, Ecole de Chimie, Geneva); Sc. D. (1952, University of Cambridge); Trail Medal and Award (1960, Linnaean Society); Fellow of Jesus College (1944-76, University of Cambridge); Fellow of the British Academy (1973); docteur *honoris causa* (1988, Université de Paris X, Nanterre); Honorary Fellow (1991, SOAS, University of London).

Dr. Laurence Ernest Rowland Picken



As *Chime* (Autumn, 1991) has published a list of Dr. Picken's writings on music, and a bibliography of festschrifts and other materials about him, there is no need to repeat them here, except to append the following additions.

Articles

Laurence E.R. Picken. Forthcoming. "The Han 'Large Piece,' Its Surviving Vestiges and Descendants," *Acta Iranica*.

_____. 1999. "A Preliminary Note on Didactic Modal Expositions in the Late Tang." In *Essays in Ethnomusicology: An Offering in Celebration of Lee Hye-ku on his Ninetieth Birthday*, 567-81. Seoul.

Other writings, and editing

Laurence E.R. Picken, and Noël J. Nickson, ed. Forthcoming. *Music from the Tang Court*. Fas. 7. Cambridge: Cambridge University Press.

Laurence E. R. Picken, and Noël J. Nickson, and Manix Wells. 1997 [1999]. "“West River Moon”: A Song-melody Predicted by a Lute-piece in *piba* tablature." *Chime* 10-11: 172-85.

Laurence E. R. Picken et. al. edited. 1997. *Music from the Tang Court*. Fac. 6. Cambridge: Cambridge University Press.

Laurence E. R. Picken. 1997. "Foreword," and "Afterword." In "The Dunhuang Lute-Manuscript," by Carolie Rockwell. *Musicology Australia* 20: 15-60.

Contributors

Oliver K. Chou is a Hong Kong-based specialist of contemporary China. His research in politics and arts in contemporary China began with his University of Hawai'i M.A. thesis on the Absolute Music Campaign during the Cultural Revolution. He maintains close contacts with scholars and artists at music institutes and orchestras in Beijing, Shanghai, and Shenzhen. He is now a China writer and arts critic with the *South China Morning Post* in Hong Kong. He also writes regularly on China for the *Straits Times* in Singapore and other media publications.

Han Kuo-Huang is professor of music in the School of Music, Northern Illinois University, where he teaches ethnomusicology, world music, Chinese instruments, Javanese and Balinese gamelans. He has given numerous world music workshops to teachers. His publications can be found in *Ethnomusicology*, *Asian Music*, *Balugan*, and many Chinese sources. He has visited the National Institute of the Arts in Taiwan frequently and served as the first director of the Graduate School for Traditional Arts in that Institute. In 1984, he received the Excellence in Undergraduate Teaching award, and in 1998 he received the Presidential Teaching Professorship at Northern Illinois University.

Yi-ping Huang recently received her Ph.D. degree in Ethnomusicology at the University of Maryland Baltimore County, and is currently lecturing at her alma mater. Her research centers on performing traditions of East Asia, particularly the *qin* (a seven-stringed zither) in Mainland China, Taiwan and Japan. She has also done fieldwork on both popular and traditional music in the Chinese, Japanese and Indian immigrant communities in the metropolitan area of Washington, DC. Her work includes *Gudiao jintan* (Modern Interpretation of Ancient Melodies), a thirteen-part series on Chinese traditional music for Public Television in Taiwan.

Stephen Jones is a founding member of CHIME, and is currently a Chiang Ching-kuo research fellow in the Music Department at SOAS, London. A specially invited research fellow of the Music Research Institute of the Chinese Academy of Arts, Beijing, he has collaborated on fieldwork research with many Chinese scholars. Author of *Folk Music of China: Living Instrumental Traditions* (Oxford:

Clarendon Press, 1995/1998) and many articles, Dr. Jones's research has concentrated on ritual music in northern Chinese villages. He is also a professional violinist in London early music orchestras.

Eric Lai is Assistant Professor of Music Theory at Baylor University. He was visiting professor of music theory at Indiana University during the summer of 1999, and has been granted a summer sabbatical for 2000 from Baylor University to conduct research on the music of Chou Wen-chung. His articles and reviews have appeared in *Perspectives of New Music*, *Music Theory Spectrum*, *GAMUT*, *Asian Music*, *Currents in Musical Thought*, and *I.S.A.M. Newsletter*.

Frederick Lau is associate professor of music at California Polytechnic State University, San Luis Obispo, where he teaches ethnomusicology, music history, and performance. He has also taught at Millikin University, University of Wisconsin, and University of Illinois. His primary research area has been in 20th-century Chinese music, focusing on issues related to music and politics, the process of change, and the construction of identity. His recent research is on music practice and identity issues in transnational contexts, in particular, Chinese music in Southeast Asia and the United States. In fall 1998, he was a visiting scholar at the Center for Advanced Studies at the National University of Singapore and conducted fieldwork in Singapore. His works have been published in journals such as *Asian Music*, *British Journal of Ethnomusicology*, and *Journal of Musicological Research*.

Li Wei is currently completing his dissertation (political aspects of music composition in Post-Mao China) at Columbia University while teaching at University of Central Florida. Supported by Earthwatch Institute, he has recently been conducting a research on Theravada Buddhist ritual and music in Sipsong Banna (China). He is the author of articles in *Yearbook for Traditional Music* and *Garland Encyclopedia of World Music* (East Asia volume).

Terry Liu has ten years of experience in applied ethnomusicology, including six years as an arts specialist at the National Endowment for the Arts. He currently serves as Folk & Traditional Arts Coordinator in the Public Corporation for the Arts in Long Beach, CA, and as southern California regional coor-

dinator for the Alliance for California Traditional Arts. He is the designer and system operator for WWW.TAPNET.ORG, the Traditional Arts Program NETwork serving hundreds of folk and traditional arts coordinators throughout the United States. Terry earned a degree in violin performance before studying ethnomusicology. His M.A. thesis in Ethnomusicology from the University of Hawai'i at Manoa concerned confluence of traditional Chinese opera and western music in *yangbanxi*. His PH.D. dissertation in Ethnomusicology from Kent State University concerned development of the Chinese erhu from 1915 to 1985, and was the result of research at the Shanghai Conservatory of Music.

Valerie Samson relocated to San Francisco from the Boston area in 1970. She has played *zhonghu* (fiddle) in Chinese instrumental music clubs and Cantonese Opera clubs in San Francisco since 1980. She received her Ph.D. in music from the University of California Los Angeles in 1993. Her dissertation included a monograph on "The Modern Chamber Concerto as Genre: György Ligeti's Chamber Concerto, (1969-1970)." Besides her work in composition, she has written articles about new music in Northern California and music as protest strategy at Tiananmen Square, 1989.

Sue Tuohy is Assistant Professor of Folklore, Ethnomusicology, and East Asian Studies at Indiana University where she teaches courses on ethnomusicology, ethnography, and East Asian musics and cultures. She has conducted extensive field research in the People's Republic of China, particularly on folksongs and festivals in Northwest China and on cultural studies scholarship. She now is completing a book on the multiple meanings of music and performance in contemporary China.

J. Lawrence Witzleben, Associate Professor/Senior Lecturer in the Music Department of Chinese University of Hong Kong, studied ethnomusicology at the Universities of Hawai'i and Pittsburgh and Chinese music theory and performance at the Shanghai Conservatory. He is the author of *Silk and Bamboo Music in Shanghai: The Jiangnan Sizhu Instrumental Ensemble Tradition* (Kent State University Press, 1995), co-editor (with Robert C. Provine and TOKUMARU Yosihiko) of the forthcoming East Asia volume of the *Garland Encyclopedia of World Music*, and is putting together (with Deborah Wong) an edited volume on ethnomusicology in Asia.

Bell Yung holds joint appointments as Professor of Music at the University of Pittsburgh and Kwan Fong Chair in Chinese Music at the University of Hong Kong. His most recent major publication are *Celestial Airs of Antiquity: Music of the Seven-String Zither of China* (A-R Editions, 1997), and the co-edited volume, *Understanding Charles Seeger, Pioneer in American Musicology* (University of Illinois Press, 1999).

Su Zheng is Assistant Professor of Music and Women's Studies at Wesleyan University, and Director of Graduate Studies in Music. She received her Ph.D. in ethnomusicology from Wesleyan University in 1993. She won an ACLS/CSCC fellowship for her project "Gendering of Music and Women's Musical Traditions in Modern China" in 1996. Her articles have appeared in *The World of Music*, *Diaspora*, *Chinoperl*, and *Journal of Women's History*. Her most recent works include "Redefining Yin and Yang: Transformation of Gender/Sexual Politics in Chinese Music," in *Audible Traces: Music, Gender, and Identity*, edited by Elaine Barkin and Lydia Hamessley (Zurich, Switzerland: Carciolfoli, 1998); and a book, *Claiming Diaspora: Music, Transnationalism, and Cultural Politics in Chinese (Asian) America* (forthcoming).

Information for Authors

1. For manuscript submission, submit three hard copies of all materials related to the article, an abstract of no more than 100 words, a short abstract in Chinese, and a brief biographical sketch. Manuscripts must be in English and observe United States conventions of usage, spelling, and punctuation. Manuscripts submitted should not have been published elsewhere, nor should they be simultaneously be under review or scheduled for publication in another journal or in a book. For bibliography, book reviews, and news items, only one copy needs to be sent, without abstracts.

2. Send also electronic files of all the materials on floppy disks. Specify on the disk label all necessary information for your file (Mac or IBM, word-processing software used, etc.). For short items, the electronic files can be emailed.

3. Observe the following general style guides; consult the *Chicago Manual of Style* for specific details:

Type on good quality, 8.5" by 11" paper, on one side only. Type everything double-spaced, including indented quotes, lists, notes, tables, captions, and references. Leave 1.5" margins on the top, bottom, and left sides, and a 1.75" margin on the right side.

Do not use right justification or other elaborate formatting commands on your word processor. Do not use "return" to force breaks between lines of text. Use "return" for new paragraphs only.

Type paper title and name, exactly as they should appear in the *ACMR Reports*, in caps-and-lowercase on separate lines at the top of the first page of the manuscript submitted. Do not include a separate title page.

Do not exceed one level of subheadings (that is, subheading under subheading). Subheadings should be typed caps-and-lowercase and flush left.

Captions should be typed double-spaced, consecutively, beginning on a new page. No single caption may exceed 4 lines in length.

References should be complete, accurate and prepared in one consistent style.

Titles of long musical works are italicized; those of short ones are quoted; titled events/ musical performances are treated as works; thus: *Guanglingsan*, "Xiaohetangshui," and *New Chinese Music Festival*.

Text citations should follow the author-date system:

Rulan Chao Pian (1976:135) further argues that....has influenced the work of a number of scholars (e.g., Cohen and Comaroff 1976; Watson 1981; Norman 1988.)

Use "et al." only for works with four or more authors. Do not use "ibid."

Bibliography or references should follow the Scientific Style; be sure to double space references; attach English translation to Chinese titles:

Kraus, Richard Kurt. 1989. *Pianos and Politics in China*. Oxford: Oxford University Press.

Yang, Yinliu. 1962. *Gongchepu qianshuo* (Brief discussion of solfege). Beijing: Yinyue chubanshe.

Perris, Arnold. 1983. "Music as Propaganda: Art at the Command of Doctrine in the People's Republic of China." *Ethnomusicology* 27/1: 1-28.

For older works, cite the original date of publication, even if the version actually used is a more recent reprint. Then, in the full bibliographic references give the reprint information after the original date and title:

Van Gulik, Robert H. [1941] 1969. *Hsi K'ang and his Poetical Essay on the Lute*. Tokyo, Japan and Rutland, Vermont: The Charles Tuttle Company.

Endnotes should be typed, double-spaced, on separate sheets of paper. Key endnotes to raised numbers in the text, which should fall after the

punctuation at the end of a sentence:

as it is said to be the case in China.¹

4. Observe the following style guides regarding Chinese characters, translations, and romanizations:

Do not include Chinese characters in the text. Attach a glossary of Chinese characters for all terms and names that appear in romanized form in the text.

When needed, put English translation of Chinese words right after their first appearance in the text, and in parentheses: thus *liyue* (ritual and music).

All romanized Chinese words, except proper nouns, are italicized and grouped into semantic units; except personal names, capitalize only the first letter of the italicized words: thus Deng Xiaopeng, Beijing, Yinyue yanjiusuo, Jiangnan sizhu, Kunqu, *xiqu*, *luogu*.

CHINOPERL

CONFERENCE ON CHINESE ORAL AND PERFORMING LITERATURE

CHINOPERL, which stands for Conference on Chinese Oral and Performing Literature, was organized in 1969 by scholars in the humanities and the social sciences who recognized the significance of oral performance to Chinese literature. CHINOPERL is incorporated in the United States and has an international membership. Numbers of CHINOPERL holds an one-day meeting every year in conjunction with the Annual Meeting of the Association for Asian Studies (U. S.). The meetings provide a forum for scholars from diverse fields to present their research for discussion and dissemination, and occasionally feature lecture/demonstrations by noted performers. *Chinoperl Papers* is a refereed journal that is published annually and includes research papers, book reviews, and notices of events of interest to members. No. 19 (1996) features the following articles:

PETER LI: Lao She And Quyi

MARK BENDER: Keys to Performance in Kunming Storytelling

QIN SHAO: The Theatre Reform in Nantong, 1919-1922 Ouyang Yuqian and Zhang Jian

COLIN MACKERRAS: Chinese Traditional Theatre: A Revival in the 1990s?

PETER MICIC: Pop Music Commands a Huge Audience Today: An Interview with the Young Composer Li Lifu

KATHERINE CARLITZ: Review Ritual and scripture in Chinese Popular Religions: Five Studies, Edited by David Johnson

MICHELLE DIBELLO: Contemporary Chinese Drama as Religious Experience: the Sacred and the Profane

LINDY LI MARK: Conference Report: International Workshop on Oral Literature in Modern China, Copenhagen, 9 / 29-31 / 1996 Organized by Vibeke Bordahl and Cosponsored by Nordie Institute of Asian Studies

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For further information on membership and annual meeting, contact Joseph Lam, jslam@umich.edu; 647-9471; Room 402, Burton Memorial Tower, Central Campus, University of Michigan, Ann Arbor, MI, 48109.

Prospective contributors to the journal should send material to Lindy Li Mark, Co-editor, *Chinoperl Papers*, Dept. of Anthropology, California State University Hayward, CA 94542; Tel 510-530-3770